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Mr. Henry W. West  
1100 N. 1st Ave





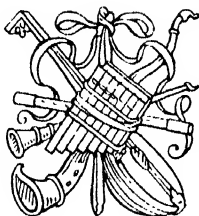


# HOLLIS DANN SONG SERIES

*Mixed Chorus, Men's Chorus, Women's Chorus  
With Accompaniment and A Cappella*

HOLLIS DANN, Mus. D.

DIRECTOR DEPARTMENT OF MUSIC EDUCATION  
NEW YORK UNIVERSITY



BOOK FOUR

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DANN — SONG SERIES — BOOK IV

E. P. 5

MADE IN U. S. A.

# FOREWORD

FOR MANY YEARS the author has been collecting a rich and varied repertoire of superior music of moderate difficulty, suitable for mixed choruses, men's choruses, and women's choruses. In this volume he has brought together the choice selection from his large collection—a musical grouping unusual in many aspects.

The quality of the music is indicated by the following partial list of composers: Adolphe Adam, Johann Sebastian Bach, Sir Granville Bantock, Joseph Barnby, Reinhold Becker, Ludwig van Beethoven, William Sterndale Bennett, Sir Henry Bishop, Carl Bohm, Johannes Brahms, C. Chaminade, Frederick Clay, Walter Damrosch, Katherine K. Davis, Anton Dvořák, John B. Dykes, Stephen C. Foster, Robert Franz, F. A. Gevaert, Benjamin Godard, Charles Gounod, Percy Grainger, George Frederick Handel, Franz Joseph Haydn, John Hullah, Adolph Jensen, Arthur Edward Johnstone, Hugo Jüngst, Henry Lawes, Lowell Mason, Felix Mendelssohn, Thomas Morley, Wolfgang Amadeus Mozart, Sir Herbert Oakeley, Joseph Parry, Ciro Pinsuti, Michael Praetorius, Henry Purcell, Anton Rubinstein, Charles Camille Saint-Saëns, Franz Schubert, Robert Schumann, Jean Sibelius, Louis Spohr, Sir Arthur Sullivan, Sir John Stainer, Peter Tchaikovsky, Richard Wagner, George William Warren, Carl Maria von Weber, John E. West.

The wide variety in the musical selection is evidenced in glees and part songs, folk songs, Foster songs, patriotic numbers, spirituals, carols, hymns, anthems, chants, and opera, oratorio, and miscellaneous choruses. A large proportion of these selections are suitable and effective for public performances.

A unique and distinctive feature of the book is the large number of art songs for unison singing. Attractive art songs sung in unison arouse interest and enthusiasm on the part of singers and listeners, furnish a superior medium for the mastery of style and interpretation, and are invaluable in the formation of musical tastes and preferences.

Intelligent and continued use of this book by young people will foster and develop an appreciation of good music. Superior music will make its own way into the hearts of young people if only it is allowed to become *familiar music*. All

good music, however, is not suitable for and attractive to youth. Therefore a main objective in the making of this book has been to include only songs that make an appeal, emotionally and intellectually, to the young people who do the singing. Since the appeal of a song depends upon the words as well as the music, extraordinary care and discrimination have been used in judging the quality of the texts.

The wealth of topics and the variety of social interests represented make the book particularly useful in correlating music with other subjects, in building programs for holidays and special occasions, and in planning concert programs. The Classified Index will be found helpful for these and other purposes.

*Hollis Dann*

## MARIE

Rudolf Gottschall  
Translation by Louis C. Elson

Adolf Jensen

*Religioso*

*p* SOLO OR UNISON  $\text{♩} = 92$

1. Be - side the win - dow sit - test thou, Ma - rie, thou maid - en fair, . . . And  
2. The flow - 'rets gaze with rapt de - light, To view thy match - less grace! . . . The

*con Pedale*

watch - est as the flow - 'rets bow In eve - ning's gen - tle air. . . . The wand - 'rer  
fair - est flow'r that greets the sight Is thine own love - ly face. . . . The ves - per

di - - min - u - en - do *pp*

who is pass - ing there Rev - 'rent - ly thee doth greet; . . . For thou thy -  
bells the ech - oes wake, And send their tones to thee! . . . O may no

di - - min - u - en - do *pp*

*riten.*

self . art like a prayer, So pure, so good, so sweet.  
storm the flow - 'rets break, Nor yet thy heart, Ma - riel!

*riten.*

# BRIGHT WESTERN LAND

(FROM "FINLANDIA")

Jean Sibelius  
Arranged by Luther W. Goodhart

Ira Barton

SOPRANO AND ALTO

$\text{♩} = 108$

- mf*
1. Bright west - ern land, en - girt by shin - ing o - ceans, . Thou fling'st a -  
2. We trav - el far, yet ev - er home re - turn - ing . . To breathe thine
- TENOR AND BASS

*mf*

far thy hills and val - leys wide, . . From shore to shore, in end - less beau - ty  
air, O land that gave us birth, . . We know with joy that we are still thy

glow - ing, . . To stir our hearts with ar - dor and pride. . . From shore to shore in  
chil - dren . . And this our home, the fair - est on earth. . . We know with joy that



# BRIGHT WESTERN LAND

8

*dim - in - u - en - do*

end-less beau-ty glow-ing, . . To stir our hearts with ar-dor and pride.  
we are still thy chil-dren . . And this our home, the fair-est on earth.

*dim - in - u - en - do*

# THE HOMELAND! O THE HOMELAND

Hugh R. Haweis

Sir Arthur Sullivan

$\text{♩} = 104$

1. The Home-land! O the Home-land! The land of souls free born! No gloom-y night is  
2. My Lord is in the Home-land, With an-gels bright and fair; No sin-ful thing nor  
3. For loved ones in the Home-land Are wait-ing me to come, Where nei-ther death nor

known there, But aye the fade-less morn; I'm sigh-ing for that coun-try, My  
e-vil, Can ev-er en-ter there; The mu-sic of the ran-somed Is  
sor-row In-vade their ho-ly home; O dear, dear na-tive coun-try! O

heart is ach-ing here; There is no pain in the Home-land, To which I'm draw-ing near.  
ring-ing in my ears, And when I think of the Home-land, My eyes are wet with tears.  
rest and peace a-bove! God bring us all to the Home-land, Of his e-ter-nal love.

## WASSAIL SONG

English Carol Yorkshire  
Arranged by Luther W. Goodhart

*Allegro moderato* ♩ = 72

UNISON

1. We've been a while a -
2. We are not dai - ly
3. Call up the but - ler
4. Good mas - ter and good

wan - der - ing A - mongst the leaves so green, . . But now we come a -  
beg - gars That beg from door to door; . . We are your neigh - bors'  
of this house, Like - wise the mis - tress too, . . And all the lit - tle  
mis - tress, While you're sit - ting by the fire, . . Pray think of us poor

was - sail - ing, So plain - ly to be seen,  
chil - dren, For we've been here be - fore;  
chil - dren That round the ta - ble go; } For it's  
chil - dren That's wan - der'd in the mire;

*poco rit.*  
Christ - mas time, when we trav - el far and near; May God bless you and send you a

*a tempo*

happ-ry New Year. . . . .

*a tempo*

This musical score is for a wassail song. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'a tempo'. The lyrics are 'happ-ry New Year. . . . .'. The piano part includes a section marked 'a tempo'.

## COME WHERE MY LOVE LIES DREAMING

Stephen C. Foster

Stephen C. Foster

*Moderato* ♩ = 88

*p*

Come where my love lies dream - ing, Dream - ing the hap - py hours a -

*mp* (MELODY)

*p*

This musical score is for the song 'Come Where My Love Lies Dreaming' by Stephen C. Foster. It is in 2/4 time, marked 'Moderato' with a tempo of 88 beats per minute. The key signature has one sharp (F#). The score includes a vocal line and a piano accompaniment. The lyrics are 'Come where my love lies dream - ing, Dream - ing the hap - py hours a -'. The piano part includes a section marked 'mp' (MELODY) and a section marked 'p'.

way In vi - sions bright re - deem - ing The fleet - ing joys of day.

This musical score continues the previous one. The lyrics are 'way In vi - sions bright re - deem - ing The fleet - ing joys of day.'.

Dream - - ing the hap - py hours,

*p*

Come where my love lies dream - ing, Dream - ing the hap - py hours a -

*p*

This musical score continues the previous one. The lyrics are 'Dream - - ing the hap - py hours, Come where my love lies dream - ing, Dream - ing the hap - py hours a -'.

Dream - ing the hap - py hours a -

*poco lento grazioso*

*mf* My own love is sweet - ly

way. . . . . Come where my love lies dream - ing,

Dream - ing,

*mf*

way. . . . .

This musical score continues the previous one. The lyrics are 'Dream - ing the hap - py hours a - My own love is sweet - ly way. . . . . Come where my love lies dream - ing, Dream - ing, way. . . . .'. The piano part includes a section marked 'mf'.

## COME WHERE MY LOVE LIES DREAMING

*a tempo*  
dream - ing

Dream - ing the hap - py hours a - way. Come where my love lies

(MELODY)

own love is sweet - ly dream - ing, Her beau - ty beam - ing.

dream - ing, Come with a lute - toned lay.

My own love is sweet - ly dream - ing,

Come where my love lies dream - ing, Dream - ing the hap - py hours a -

*stac.* (MELODY) My own love is sweet - ly

way Come with a lute, come with a lay, Come, come, come, come,

(MELODY) *f* *p*

dream - ing, her beau - ty beam - ing, My

Come, come, come, come, Come, come, come, come, Come where my love lies

*mf*

# COME WHERE MY LOVE LIES DREAMING

7

own love is sweet - ly dream - ing, (2d time CODA)

dream - ing, Dream - ing the hap - py hours a - way.

*mf* Soft is her slum - ber, Thoughts bright and free Dance through her dreams

*mf*

Like gush - ing mel - o - dy; Light is her young heart,

*p*

Light may it be; Come where my love lies dream - ing.

*ri - tar - dan - do*

*Dal Segno al CODA*

**CODA**

Dream - ing the hap - py hours . . . . . a - way. . .

hap - py, hap - py hours. . . a - way. . .

*rit.*

Dream - ing the hap - py hours . . . . . a - way. . .

## AS I CAME FROM LYONS

(FOUR-PART RONDO)

English version by K. K. D.

*Allegretto moderato* ♩ = 76

SOPRANO

Old French Folk Song

Harmonized by F. A. Gevaert

*p*

1. As I came up from Ly - - ons, From  
 2. Three rus - tic lads be - side them Went  
 3. The fring - es of their doub - - lets A -

*p* ALTO

*p* TENOR

1. As I came up from Ly - - ons, From off my fa - ther's  
 2. Three rus - tic lads be - side them Went danc - ing in a  
 3. The fring - es of their doub - - lets A - bout their feet were

*p* BASS

*Allegretto moderato*

off my fa - ther's farm, I met three love - ly  
 danc - ing in a line Tricked out in gold - en  
 bout their feet were spread, Or, fly - ing on the

farm, I met three love - ly lu - - dies A -  
 line Tricked out in gold - en doub - - lets And  
 spread, Or, fly - ing on the breez - - es, A -

# AS I CAME FROM LYONS

9

*f*

la - dies A - danc - ing arm in arm. . . . . Ah!  
doub - lets And cloaks of dam - ask fine. . . . . Ah!  
breez - es, A - bove each fool - ish head. . . . . Ah!

*f*

la - dies A - danc - cing arm in arm. . . . . Ah!  
doub - lets And cloaks of dam - ask fine. . . . . Ah!  
breez - es, A - bove each fool - ish head. . . . . Ah!

*f*

danc - ing arm in arm. . . . .  
cloaks of dam - ask fine. . . . .  
bove each fool - ish head. . . . .

*f*

danc - ing arm in arm. . . . .  
cloaks of dam - ask fine. . . . .  
bove each fool - ish head. . . . .

*lento e smorz. pp*

*lento e smorz. pp*

ah! . . . . .

*lento e smorz. pp*

ah! . . . . .

*lento e smorz. pp*

ah! . . . . .

*lento e smorz. pp*

ah! . . . . .

*lento e smorz. pp*

# FLORIAN'S SONG

Benjamin Godard

*Allegretto* ♩ = 72

*p* SOLO OR UNISON

1. If there's a shep-herd with you dwell - ing,  
 2. And if his voice, so sweet - ly ring - ing,  
 3. And if he wins each heart to lov - ing,

A shep-herd young and fair and gay, Oh, cher - ish  
 Re - ech - oes thro' your vales and hills, And ev - 'ry  
 By all his gen - rous no - ble ways, So that each

*Ped.* \* *Ped.* \*

*cresc.* *f*  
 him with care, I pray; For him my heart with love is swell - ing.  
 heart with rap - ture thrills, And his - tens to his plain - tive sing - ing,  
 tongue speaks in his praise: Ah! then, 'tis he for whom I'm rov - ing;

*cresc.* *f*

*ff* , *sostenuto* *dim.* *p*  
 He is my love! Let him re - turn; For him my heart doth ev - er yearn!  
 Ah! 'tis my love! Let him re - turn; For him my heart doth ev - er yearn.  
 Yes, 'tis my love! He has my heart; I can - not live from him a - part.

*ff* *dim.*



# THE SPACIOUS FIRMAMENT ON HIGH

(FROM "THE CREATION")

Joseph Addison

Franz Joseph Haydn

*Alllegro* ♩ = 120

1. The spa - cious fir - ma - ment on high, With all the blue e -  
 2. Soon as the eve - ning shades pre - vail, The moon takes up the  
 3. What tho' in sol - emn si - lence all Move round the dark ter -

the - real sky, And spang - led heav'ns, a shin - ing frame, Their  
 won - drous tale; And night - ly, to the list - 'ning earth, Re -  
 res - trial ball? What tho' no re - al voice, nor sound, A -

great O - rig - i - nal pro - claim. Th' un - wea - ried sun, from day to  
 peats the sto - ry of her birth; Whilst all the stars that round her  
 midst their ra - dian - tiorbs be found? In rea - son's car they all re -

day, Does his Cre - a - tor's pow'r dis - play, And pub - lish - cs, to  
 burn, And all the plan - ets in their turn, Con - firm the ti - dings,  
 joice, And ut - ter forth a glo - rious voice; For ev - er sing - ing

*Ped.*

ev - 'ry land, The work of an al - might - y hand.  
 as they roll, And spread the truth from pole to pole.  
 as they shine, "The hand that made us is di - vine." A-MEN.

## JERUSALEM MORNIN'

Spiritual

*Slowly* ♩ = 63*pp* SOPRANO AND ALTO

i. Sweet tur - tle dove, she sing - a so sweet, Mud - dy . de wa - ter

*pp* TENOR AND BASS

, *Piu mosso* ♩ = 92

so deep, An we had a lit - tle meet - in' in de morn - in', A - for to

*mf* CHORUS

heah Ga - bel's trump - et sound. Je - ru - sa - lem morn - in', Je - ru - sa - lem

*poco rit.*

morn - in' by de light. Don't you heah Ga - bel's trump - et in de morn - in'?

*Recitative*  
SOLO

2. Ole sis - ter Win - ny, she took - a her seat, An' she  
 3. Ole brud - der Phil - ip, he took - a his seat, An' he  
 4. Ole brud - der Mo - ses, he took - a his seat, An' he

want all de mem - bers to fol - low her, An' we  
 want all de mem - bers to fol - low him, An' we  
 want all de mem - bers to fol - low him, An' we

*Dal Segno*

had a lit - tle meet - in' in de morn - in', A - for to heah Ga - bel's trum - pet sound.

# HOW SOFTLY NOW THE MOON DOTH RISE

English version by  
Ann White

German Folk Song  
Arranged by Johannes Brahms

*Andante* ♩ = 58  
SOPRANO AND ALTO

*p dolce*

1. How soft - ly now the moon doth rise, Blue, blue
2. How gent - ly falls her ra - diant glow, Blue, blue
3. Through case - ment win - dow shed thy beams, Blue, blue
4. O maid - en fair, your slum - bers break; Blue, blue

TENOR AND BASS

*p dolce*

*Andante*

*p*

*p dolce*

*mf*

flow'r - et fair— Through sil - ver clouds her path - way lies—  
flow'r - et fair— On sleep - ing vil - lage far be - low,  
flow'r - et fair— And bid my Rose a - wake from dreams.  
flow'r - et fair. Though age sleep on, yet youth must wake.

*mf*

*mf*

*p*

*poco rit.*

*mf*

*p*

Rose in the vale, Maid in the dale, Oh, fair - est Ro - sa!

*mf*

*p*

*mf*

*p*

*poco rit.*

*mf*

*p*

*mf*

*p*

# HERE WE COME A-WASSAILING

Traditional English

*Moderato* ♩. = 76

UNISON

*mf*

1. — Here we come a - was - sail - ing A - mong the leaves so  
 2. We are not dai - ly beg - gars That beg from door to  
 3. God bless the mas - ter of this house, Like - wise the mis - tress

green ; Here we come a - wan - d'ring So fair . to be seen.  
 door ; But we are neigh - bors' chil - dren, Whom you have seen be - fore.  
 too, And all the lit - tle chil - dren, That round the ta - ble go.

REFRAIN

♩. = ♩. >

*f* *mf*

Love and joy come to you, And to you your was-sail too; And God bless you and

*poco rit.*

send you a hap - py New Year, And God send you a hap - py New Year

## SONG OF HOPE

K. K. D.

*Andante* ♩ = 69

UNISON (TENOR AND BASS)

Traditional Hebrew Melody

Accompaniment by Luther W. Goodhart

*mf*

1. Raise thine eyes, be - hold the dawn Break - ing a - cross the clouds of night;  
 2. On we go, but not a - lone, For when the road is dark and long

*mf*

*legato*

So the ray of Hope will shed O - ver our path its gold - en light.  
 Hope with an - gel wings out - spread Bears us a - loft on pin - ions strong.

**REFRAIN**

*f*

On - ward, soul, and have no fear, Brave - ly tread the nar - row way.

*mf*

Out of the east the sun is ris - ing, Out of the dark - ness dawns the day. . .

# I'LL SING THEE SONGS OF ARABY

W. G. Wills  
From "Lalla Rookh"

Frederick Clay

*Andantino* ♩ = 132

Piano introduction in 6/8 time, marked *Andantino* (♩ = 132). The music is in B-flat major and features a gentle, flowing melody in the right hand and a supporting bass line in the left hand.

*p* SOLO OR UNISON

1. I'll sing thee songs of Ar - a - by, . . And tales of fair Cash -  
2. Thro' those twin lakes when won - der wakes, My rap - tur'd song shall

Piano accompaniment for the first vocal line, marked *p*. The music continues the gentle, flowing melody from the introduction, with the right hand playing chords and the left hand providing a steady bass line.

Piano accompaniment for the second vocal line, marked *p*. The music continues the gentle, flowing melody from the introduction, with the right hand playing chords and the left hand providing a steady bass line.

mere, . . Wild tales to cheat thee of a sigh, . . Or charm thee to a  
sink, . . And as the div - er dives . . for . pearls, . Bring bright tears to their

Piano accompaniment for the third vocal line, marked *f* and *dim.*. The music continues the gentle, flowing melody from the introduction, with the right hand playing chords and the left hand providing a steady bass line.

tear; . . And dreams of de - light shall on thee break, And rain - bow vi - sions  
brink; . . And dreams of de - light shall on thee break, And rain - bow vi - sions

*p* *cresc.* *f*

rise, . . And all my soul shall strive to wake Sweet won - der in thine eyes, . . And

*dim.* *rit.* *I a tempo*

all my soul shall strive to wake Sweet won-der in thine eyes. . . . .

*V 2 a tempo p*

eyes, To cheat thee of a

*rit.* *pp* *morendo*

sigh, . . Or charm thee to a tear. . . . .

# THE SILVER RING

(L'ANNEAU D'ARGENT)

English version by  
Dr. Theodore Baker

C. Chaminade

*Andante. Tempo rubato. Very gently* SOLO OR UNISON

The sil - ver ring so dear that once thou gav - est  
Le cher an - neu d'ar - gent que vous m'a - vez don -

*p* With a scarcely perceptible arpeggio

*Una corda*

*With pedal*

me, Fast in its ti - ny cir - clet our vows yet en -  
né, Garde en son circle é - troit nos pro - mes - ses en -

clos - es; The con - fi - dant of man - y fond mem - 'ries of  
clos - es; De tant de sou - ve - nirs re - cé - leur obs - ti -

thee, . . . A - lone in hours of sor - row my heart it com -  
né, Lui seul m'a con - so - lée en mes heu - res mo -

*mf*



# THE SILVER RING

19

*p, dolce* *poco rit.*

pos - es, A - lone in hours of sor - row my heart it com - pos - - -  
 [ ro - ses, Lui seul m'a con - so - lée en mes heu - res mo - ro - - -

*p dolce e legato* *poco rit.*

*a tempo* *poco cresc.* *, cresc.*

es. A rib - bon such as binds a nose - gaysweet of ros - es Still the flow - ers en -  
 ses. Tel un ru - ban qu'on mit au - tour de fleurs é clo - ses Tient en - cor le bou -

*a tempo* *poco cresc.* *cresc.*

*, pp*

twines, tho' fad - ed they may be; So this poor sil - ver ring, that once thou gav - est  
 quet a - lors qu'il est fa - né, Tel l'humble an - neu d'ar - gent que vous m'a - vez don -

*p*

*, sempre*

me, Fast in its ti - ny cir - clet our vows yet en - clos - - - es. So,  
 né Garde en son cer - cle é - troit nos pro - mes - ses en - clos - - - es. Aus -

*8ve*

## THE SILVER RING

*pp*

when for-get-ting all, my heart at length re-pos-es, In the last home, that nev-er-si, lors-que vien-dra l'ou-bli de tou-tes chos-es, Dans le cer-cueil, de blanc sa-

*pp*

*legatissimo*

*poco rit. dolciss.*

more mine eye shall see, . . . When I shall lie a-sleep all pale a-mid the tin-ca-pi-ton-né, . . . Lors-que je dor-mi-rai, très pâ-le sur des

*poco rit. pp dolciss.*

*pp* *a tempo* *mf*

ros-es, I will that on my with-er-ing fin-ger there ro-ses, Je veux qu'il brille en-cor à mon doigt dé-char-

*m. g.* *a tempo* *mf*

*Ped.*

*p* *pp*

be The sil-ver ring so dear that once thou gav-est me. né, Le cher an-neau d'ar-gent que vous m'a-vez don-né.

*m. g.*

*p* *pp*

*Ped.*

## MARY

T. Richardson

*Andante* ♩ = 108

SOPRANO

*p*

Kind, kind, and gen - tle is she, Kind is my Ma - ry, The

ALTO

*p*

TENOR

*p*

Kind, kind, and gen - tle is she, Kind is my Ma - ry, The

BASS

*p**Andante**p**cresc.**dim. poco rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

*cresc.**dim. poco rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

*cresc.**dim. poco rit.**cresc.**dim. poco rit.*

*mp*

Her brow is fair as win-ter's snow, Her cheeks wi' mod-est

*p*

Her brow is fair as win-ter's snow, Her cheeks like

*p*

Her brow is fair as win-ter's snow, Her cheeks like

*p*

Her brow is fair as win-ter's snow, Her cheeks wi' mod-est

ros-es blow, And dove-like glanc-es sweet-ly flow, Frae oot the een o'

ros-es blow, And dove-like glanc-es . . . sweet-ly flow, Frae oot the een o'

*poco rit.* *a tempo* *p*

Ma - ry. Sae kind, kind and gen - tle is she, Kind is my Ma - ry, The

*poco rit.* *a tempo* *p*

*poco rit.* *a tempo* *f* MELODY

Ma - ry. Sae kind, kind and gen - tle is she, Kind is my Ma - ry, The

*poco rit.* *a tempo* *p*

*p* *rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

*p* *rit.*

*mf* *rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

*p* *rit.*

*p* *rit.*

*Più mosso, marcato*  $\text{♩} = 120$

*mf* Oh! see yon proud and haugh-ty lass, Her head wi'

*mf*

*mf marcato*

*f MELODY marcato* Oh! see yon proud and haugh-ty lass, Her head wi'

Oh! see yon proud and haugh-ty lass, Her head wi' pride and

*Piu mosso*

*f marcato* *f*

*cresc.* *pp*

pride and fol - ly toss'd, but let her pass, let her pass, let her

*cresc.* *pp*

pride and fol - ly toss'd, Ne'er look at her, but let her pass, let her pass, let her

*cresc.* *pp*

fol - ly toss'd, Ne'er look at her, but let her pass, let her pass, let her

*cresc.* *pp*

pass, Be sure it is not Ma - - ry, not Ma - ry.

pass, Be sure it is not Ma - ry, not Ma - ry.

pass, Be sure it is not Ma - - ry, not Ma - ry.

pass, Be sure it is not Ma - ry, not Ma - ry.

*mf tempo I* *rit.*

*mf* *rit.*

*mf* *rit.*

*mf* *rit.*

*tempo I* *rit.*

humming

humming

*mf*

But see ye one o' mod-est air, Be-deck'd wi' beau-ty soft and rare, That

humming

*ppp*

## MARY

humming *rit. pp* Sae

humming *rit. pp* Sae

mak's your heart feel sweet - ly sair, O weel ye ken my Ma - ry, . .

humming *rit. pp* Sae

*rit.*

This system contains five staves. The first two staves are vocal parts with the instruction 'humming' and a 'rit. pp' marking. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff also marked 'humming' and 'rit. pp'.

*a tempo*

kind, kind and gen - tle is she, Kind is my Ma - ry, The

kind, kind and gen - tle is she, . Kind is my Ma - ry, The

*pp* kind, kind and gen - tle is she, . Kind is my Ma - ry, The

*a tempo*

This system contains five staves. The first staff is a vocal line with lyrics and an 'a tempo' marking. The second and third staves are vocal parts. The fourth staff is a vocal line with lyrics and a 'pp' marking. The fifth staff is piano accompaniment with an 'a tempo' marking.



*rall.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - - - - ry.

*rall.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - - - - ry.

*rall.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - - - - ry.

*rall.*

## GLORIA

*Allegretto maestoso* ♩ = 104  
**f** SOPRANO

Russian Folk Song

1. Glo - ri - a, glo - ri - a, The white-wing - ed an - gels are sing - ing Glo - ri - a.
2. Glo - ri - a, glo - ri - a, The bells in the stee - ple are ring - ing Glo - ri - a.
3. Glo - ri - a, glo - ri - a, Now join we, good peo - ple, in sing - ing Glo - ri - a.

ALTO **f**

1. Glo - ri - a, white-wing - ed an - gels are sing - ing Glo - ri - a.
2. Glo - ri - a, bells in the stee - ple are ring - ing Glo - ri - a.
3. Glo - ri - a, join we, good peo - ple, in sing - ing Glo - ri - a.

TENOR **f**

1. Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a.
2. Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a.
3. Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a.

BASS **f**

*Allegretto maestoso*

**f** (For rehearsal only)  
 PIANO

## THE ROAD TO KAIMU

Ira Barton

Moderato ♩ = 58

Hawaiian Folk Tune  
Arranged by Luther W. Goodhart♩ *p* SOLO OR UNISON

1. She was go - ing a - long the road to  
2. So we walked back a - long the road to

*mp* *rit. e dim. p* *a tempo*

Kai - - mu, I was com - ing from Kai - mu to the sea. . . .  
Kai - - mu, With the man - goes a - bloom be - yond the town. . . .

Ver - y slow - ly, ver - y slow - ly she was walk - -  
Ver - y slow - ly, ver - y slow - ly we were walk - -

ing, Ver - y slow - ly she raised her eyes to me. . . .  
ing, Ver - y slow - ly the pet - als float - ed down. . . .

# THE ROAD TO KAIMU

29

## REFRAIN

Now why did you  
Now why did I

*mf*

O lit - tle snow - y man - go blos - - som,  
O lit - tle snow - y man - go blos - - som,

Why did you  
Why did I

*mf*

lift your lash - es then? . . . O lit - tle snow - y man - go  
walk be - side you then? . . . O lit - tle snow - y man - go

*p*

*(b)*

*poco rit.* . . . . .

blos - som, I'll nev - er for - get your face a - gain. . .  
blos - som, I nev - er shall leave you a - gain. . .

After second stanza hum refrain *pp*

# FATHER, WHATE'ER OF EARTHLY BLISS

Anne Steele

(NAOMI)

Lowell Mason

*mp* ♩ = 58

1. Fa - ther, what - c'er of earth - ly bliss Thy sov - 'reign hand de - nies,  
2. Give me a calm, a thank - ful heart, From ev - 'ry mur - mur free;  
3. Let the sweet hope that thou art mine My path of life at - tend;

*mp*

*p*

Ac - cept - ed at thy throne of grace, Let this pe - ti - tion rise.  
The bless - ings of thy grace im - part, And let me live to thee.  
Thy pres - ence thro' my jour - ney shine, And bless its hap - py end. A-MEN.

*p*

# THE ANGLER'S SONG

(FROM "THE COMPLETE ANGLER")

Isaak Walton

Henry Lawes

$\text{♩} = 108$   
TENOR

# THE ANGLER'S SONG

31

TENOR

*mf*

*cresc.*



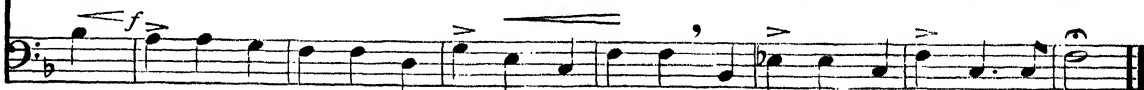
But we'll take no care When the weath-er proves fair, Nor will we vex now though it rain,

*mf*

*cresc.*



We'll ban-ish all sor-row And sing till to-mor-row, And an-gle and an-gle a-gain.



# THE OLD YEAR

Mabel Hay Barrows

SOPRANO AND ALTO

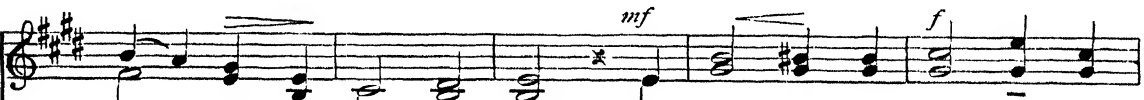
*Moderato Tempo rubato*

H. Kloss

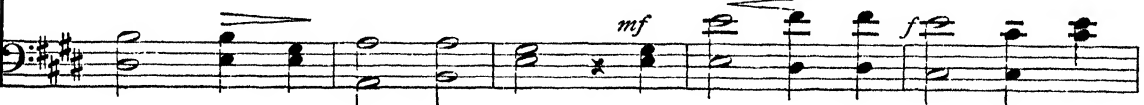


1. The old year lies dy-ing, (Now soft-ly sing,) . Bare tree-tops bend
2. We bring him thanks-giv-ing, (He blessed our youth,) . His er-rors for-
3. The old year is leav-ing, (We loved him well,) . Though true is our

TENOR AND BASS



sigh-ing, The wind-knells ring. In peace he is sleep-ing, In  
giv-ing For all his truth; A heart-ful of pleas-ure, A  
griev-ing, In last fare-well, We turn from the old year, Who



shroud of snow; He heeds not our weep-ing, Sing low, sing low.  
touch of pain, His gifts we will treas-ure, He comes not a-gain.  
lies so cold, Our face to the new year, Our heart to the old.



## THREE ROSES

English version by Ann White

German Folk Song  
Arranged by Johannes Brahms*Andante* ♩ = 100  
SOPRANO AND ALTO

1. There grew in the wood three ros - es fair, Ah, love - ly sum - mer! A  
 2. Her gold - en hair was stream - ing down, Ah, love - ly sum - mer! And

TENOR AND BASS

*Andante*

*p legato* *p dolce* *mp*

wood-land dry - ad slum - bered there, Ah, love - ly sum - mer! 3. A knight came rid - ing  
 green as moss was her leaf - y gown, Ah, love - ly sum - mer!

*p dolce* *mf* *p dolce* *mf*

through the glade, Ah, love - - ly

*p dolce* *p dolce*

*legato*

sum - mer! "A - rise and wake, thou beau - teous maid."

*mf*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a fermata over the first measure, followed by the lyrics "sum - mer!" and "A - rise and wake, thou beau - teous maid." The piano accompaniment is in bass clef and features a series of eighth-note triplets in the right hand and a steady eighth-note bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is present.

*p dolce*  
Ah, love - ly sum - mer!

*p dolce*

*legato*  
*p dolce*

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef and begins with the lyrics "Ah, love - ly sum - mer!" The piano accompaniment is in bass clef and continues with the eighth-note triplet pattern. Dynamics include *p dolce* (piano, dolce) and *legato* (legato).

*mp*  
4. She wakes and . . . flees from . . .

*mp dolce*

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef and begins with the lyrics "4. She wakes and . . . flees from . . ." The piano accompaniment is in bass clef and continues with the eighth-note triplet pattern. Dynamics include *mp* (mezzo-piano) and *mp dolce* (mezzo-piano, dolce).

## THREE ROSES

mor - - - tal . . . eyes;

*p dolce* Ah, . . love - ly

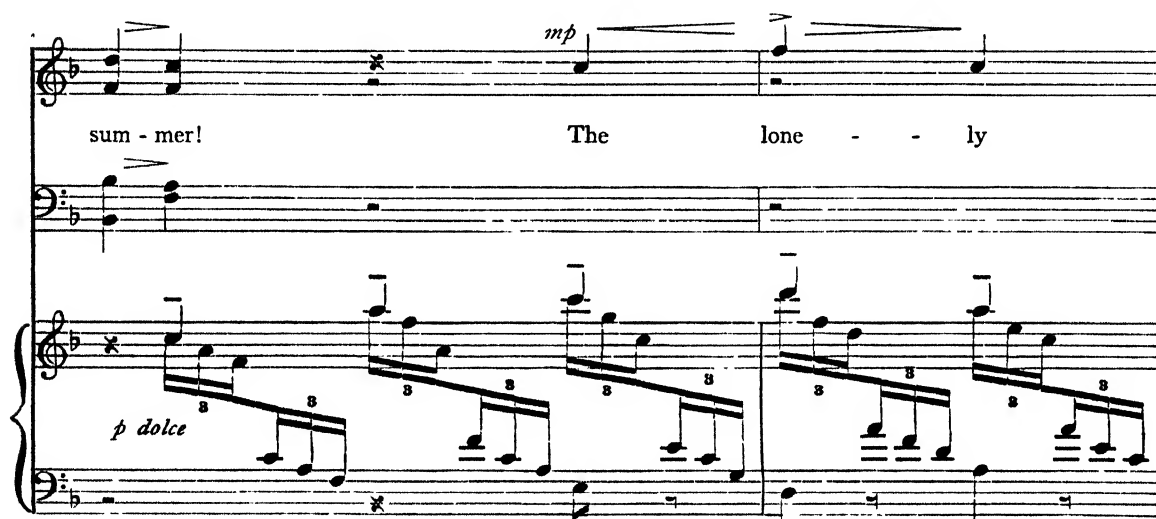
*p dolce*



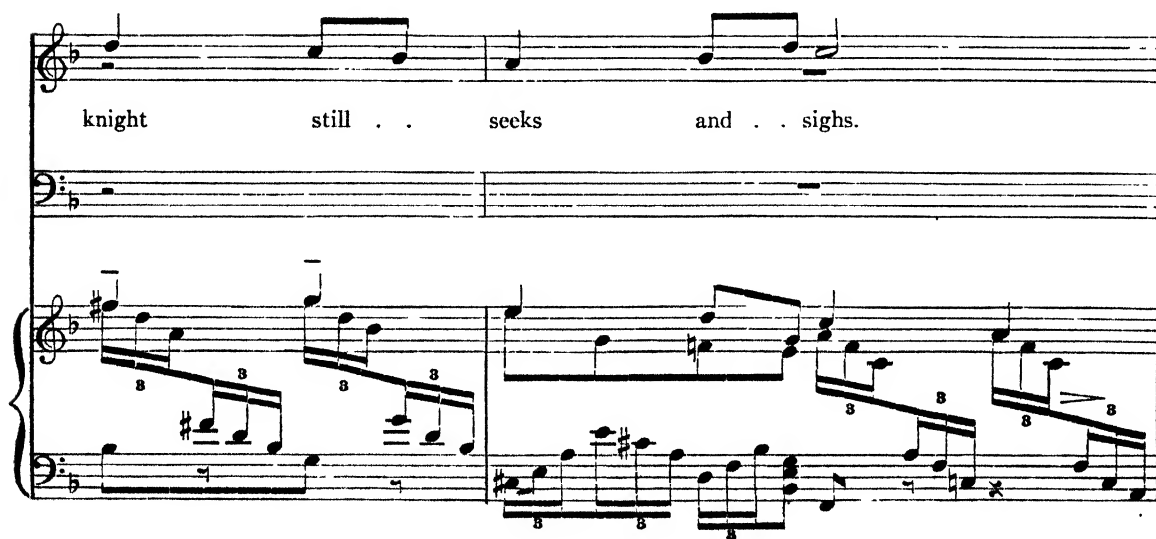
sum - mer! The lone - - ly

*mp*

*p dolce*



knight still . . seeks and . . sighs.





*pp* Ah, love - ly sum - mer !

*pp*

*rit.*

## FAITH OF OUR FATHERS, LIVING STILL

(ST. CATHERINE)

Frederick W. Faber

Henry F. Hemy and J. G. Walton

$\text{♩} = 96$

1. Faith of our fa - thers, liv - ing still, In spite of dun - geon, fire and sword,  
 2. Faith of our fa - thers, we will strive To win all na - tions un - to thee;  
 3. Faith of our fa - thers, we will love Both friend and foe in all our strife,

O how our hearts beat high with joy When-e'er we hear that glo - rious word!  
 And thro' the truth that comes from God Man-kind shall then in - deed be free.  
 And preach thee, too, as love knows how, By kind - ly words and vir - tuous life.

*f* REFRAIN

Faith of our fa - thers, ho - ly faith, We will be true to thee till death. A - MEN.

# CARRY ME BACK TO OLD VIRGINNY

James Bland

James Bland

*Andante sostenuto* ♩ = 63  
SOPRANO AND ALTO

*mp*

1. Car - ry me back to old Vir - gin - ny, That's where the cot - ton and the  
2. Car - ry me back to old Vir - gin - ny, There let me live till I

*mp* TENOR AND BASS

corn and 'ta - ters grow; That's where the birds war - ble sweet in the spring-time,  
with - er and de - cay. Long by the old Dis - mal Swamp have I wan - dered,

*mf*

That's where this old dark-ey's heart am longed to go. That's where I la - bored so  
That's where this old dark-ey's life will pass a - way. Mas - sa and Mis - sis have

*mf*

hard for old Mas - sa, Day aft - er day in the field of yel - low corn;  
gone on be - fore me, Soon we will meet on that bright and gold - en shore,

*mp*

No place on earth do I love more sin - cere - ly Than old Vir - gin - ny, the  
There we'll be hap - py and free from all sor - row, There's where we'll meet and we'll

*mp*

REFRAIN

*mf*

place where I was born. Car - ry me back to old Vir - gin - ny,  
nev - er part no more.

*mf*

That's where the cot-ton and the corn and 'ta-ters grow; There's where the birds war-ble

*Repeat Refrain pp after second stanza*

sweet in the spring-time, There's where this old dark-ey's heart am longed to go.

## THE SANDS OF TIME ARE WASTING

(RUTHERFORD)

Annie R. Cousin

Christian Urban

Harmonized by Edward F. Rimbault

*Tempo rubato*

1. The sands of time are wast-ing, The dawn of heav-en breaks, The sum-mer morn I've  
2. With mer-cy and with judg-ment, My web of time he wove, And aye the dews of  
3. The bride eyes not her gar-ment, But her dear bridegroom's face; I will not gaze at

sighed for, The fair, sweet morn a-wakes. O dark hath been the mid-night, But  
sor-row Were lus-tered with his love. I'll bless the hand that guid-ed, I'll  
glo-ry, But on my King of Grace, Not at the crown he giv-eth, But

day-spring is at hand, And glo-ry, glo-ry dwell-eth In Em-man-uel's land.  
bless the heart that planned, When thron'd where glo-ry dwell-eth, In Em-man-uel's land.  
on his pierc-ed hand; The Lamb is all the glo-ry Of Em-man-uel's land. A-MEN.

## VALE OF TUONI

A. Kivi

Jean Sibelius

English paraphrase by K. K. D.

*Lento*

SOPRANO AND ALTO

*pp* 1. Vale of Tuo - ni, dark at eve - ning, There my child will  
 2. Vale of Tuo - ni, bright at morn - ing, There my child will

*mp*

*pp* TENOR AND BASS

*mf* soon be sleep - ing, There shall he sleep in his cra - dle.  
 soon be wak - ing, There shall he wak - en at sun - rise.

*mf*

*p*

*mf* Soft - ly, soft - ly lies my dar - ling, Gen - tly, gen - tly  
 Joy - ful through the mead - ows wand - 'ring, Mas - ter's sheep he'll

*mf*

*p* rocks the cra - dle Down in the val - ley of Tuo - ni.  
 soon the be tend - ing Down in the val - ley of Tuo - ni.

*p*

*pp* Vale of Tuo - ni, peace - ful val - ley, Grief and an - guish

*mp*

*pp*

*mf* come not near thee, There are all sor - rows for - got - ten.

*pp*

*mf*

*pp*

# DOWN BY THE RIVERSIDE

English Folk Song

Arranged by Arthur Edward Johnstone

*mp* UNISON

*Con moto* ♩ = 120

(MEN) 1. 'Tis down by the riv - er -  
 (MEN) 2. "What makes you sigh and  
 (MEN) 3. ♩ Now she has got

side A fair maid I . . es - pied; She was la -  
 cry, My fair pret - ty maid," said I; (GIRLS) "I'm la -  
 wed And all her . . sor - row fled; She's a -

ment - ing for her own true love, She was la - ment - ing, sigh - ing,  
 ment - ing for my own true love, I'm la - ment - ing, sigh - ing,  
 liv - ing with her own true love, She is . . laugh - ing, danc - ing,

cry - ing for her own true love.  
 cry - ing for my own true love."  
 sing - ing with her own true

love.

*Ped.*

\*

*Ped.*

## IN SHADY WOODLAND

Lydia Foote

Robert Franz

*Allegro* ♩ = 132*mf* SOLO OR UNISON

1. The sum - mer wood, how .  
2. The sum - mer wood is the

*p* *mf* *Ped.* \*

green and fair With sway - ing of branch-es in fra-grant air; Thro' the leaf - y  
land of love With sing - ing birds in the boughs a - bove, With flow - ers ca -

*p* *mf* *p* *Ped.* \*

boughs there smiles . on high The heav - en - ly blue of the sun - lit  
ressed by the wind . so free As my . . ca - ress - es are all for/

*cresc.* *cresc.* *Ped.* \*

sky, In wood, in sum - mer wood - land.  
thee In wood, in sum - mer wood - land.

*p* *mf* *R.H.* *pp* *Ped.* \*

## IN SHADY WOODLAND

*mf*

3. Now glows the sky where the branch-es bend And shades . . . of

*mf*

*Ped.*

night on the world de - scend; Home - ward we turn, and

yet . . . we feel . . sum - mer's en - chant - ment up - on us

*Ped.* *cresc.* *Ped.*

still From wood, from shad - y wood - land.

*Ped.*

*f*

*mf*

*Ped.*

## SONGS MY MOTHER TAUGHT ME

(ALS DIE ALTE MUTTER)

English version by  
Natalie MacfarrenGypsy Melody  
Anton Dvořák Op. 55, No. 4*Andante con moto* ♩ = 52

mf

dimin.

Ped. Ped. Ped. Ped. Ped. Ped.

SOLO OR UNISON

*p mezza voce* ♩ = 52

*pp* *p*

Ped. \* Ped. sempre

Songs my moth - er . . . taught . . .  
Als die al - te . . . Mut - -

me in the days long van - - ish'd;  
ter mich noch lehr - te sin - - gen,

*cresc* *en* *do* *f*

Sel - dom from her eye - - lids were the  
Thrä - nen in . . den Wim - - pern gar so

*cresc* *en* *do* *f* *dimin.*



*p*

tear - drops ban - ish'd.  
oft ihr hin gen.

*mezza voce*

Now I teach my chil - - -  
Jetzt, wo ich die Klei - - -

*p*

*sempre p*

dren each me - lo - dious meas - - - ure,  
nen sel - ber üb' im San - - - ge,

*sempre p*

*cresc - en - do*

Oft the tears are flow - - - ing, oft they  
rie - sell's in den Bart . . . . . of, rie - sell's  
(mir vom Au - - - ge, rie - sell's)

*cresc.*

*f*

## SONGS MY MOTHER TAUGHT ME

*dimin.* *pp*

flow . . . . . from my mem - 'ry's treas - - ure.  
 oft . . . . . von der brau - nen Wan - - ge.  
 oft mir auf die brau - ne Wan - - ge.)

*dimin.* *pp*

*de - cresc - en - do morendo*

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The score consists of two systems. The first system has two staves for the piano, with the left hand playing a rhythmic pattern of eighth and sixteenth notes, and the right hand playing chords. The second system also has two staves for the piano, with the left hand continuing the rhythmic pattern and the right hand playing chords. The voice part enters in the first system with the lyrics 'flow . . . . . from my mem - 'ry's treas - - ure.' and continues through the second system with the lyrics 'de - cresc - en - do morendo'.

## O THOU SUBLIME, SWEET EVENING STAR

(O DU MEIN HOLDER ABENDSTERN)

Tannhäuser, Act III, Scene 2

Wolfram's Song

*Andante mosso* ♩ = 126

Richard Wagner

SOLO OR UNISON (TENOR AND BASS)

*p* *più f* *p*

O thou sub - lime, sweet  
 O! du mein hol - der

*With Pedal*

*pp* *p*

eve - ning star, Joy - ful I greet . thee from . . a - far;  
 A - - bend - stern, wohl grüsst ich im - mer dich . . so gern;

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The score consists of two systems. The first system has two staves for the piano, with the left hand playing a rhythmic pattern of eighth and sixteenth notes, and the right hand playing chords. The second system also has two staves for the piano, with the left hand continuing the rhythmic pattern and the right hand playing chords. The voice part enters in the first system with the lyrics 'O thou sub - lime, sweet' and continues through the second system with the lyrics 'eve - ning star, Joy - ful I greet . thee from . . a - far;'.

With glow - ing heart, that ne'er . . dis - clos'd, Greet her when  
 Vom Her - zen, das sie nie . . ver - rieth, grü - sse sie

CELLO

she in thy light . . re - posed, When part - ing from this vale, . a  
 wenn sie vor - bei . . . dir zieht, Wenn sie ent - schwebt dem Thal . der

vi - sion, she ris - es to . . . an an - gel's mis - sion,  
 Er - den, ein sel' - ger En - gel dort . . . zu wer - den,

*p un poco ritard.* when part - - - ing from this vale, . . a  
 wenn sie ent - schwebt dem Thal . . der  
*un poco ritard.*

*piu p*

## O THOU SUBLIME, SWEET EVENING STAR

*piu ritard.*  
*cresc.*

vi - sion, she ris - es to an . . . . .  
Er - den, ein sel' - ger En - gel . . . . .

*piu ritard.*  
*poco cresc.*

*dim.* *pp* *a tempo*

an - gel's mis - sion.  
dort zu wer - den.

*a tempo* ⊕ CELLO

*dim.* *pp* *p*

Ped. \*

*p* *piu p*

*ritard.* *pp* *pp*

⊕ Optional cut

The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal melody and piano accompaniment with lyrics. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

# AVE MARIA

English text by Lydia Foote

Bach-Gounod

*p e sempre legato Moderato* ♩ = 72

The first system of the piano introduction features a continuous arpeggiated figure in the right hand, with the left hand providing a harmonic accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The dynamics range from piano (*p*) to mezzo-forte (*f*). Pedal markings are present at the beginning and end of the system, with asterisks indicating specific pedal changes.

## SOLO OR UNISON

The second system begins with a vocal entry for 'SOLO OR UNISON'. The vocal line is in a soprano or alto register, with lyrics 'Fa - - - - - ther in' and 'A - - - - - ve Ma -'. The piano accompaniment continues with the arpeggiated figure, marked *pp* (pianissimo). Pedal markings are present at the beginning and end of the system, with an asterisk indicating a specific pedal change.

The third system continues the vocal entry with lyrics 'Heav - - - - - en, Lord e -' and 'ri - - - - - a! gra - - - - - ti - a'. The piano accompaniment continues with the arpeggiated figure, marked *cresc.* (crescendo). Pedal markings are present at the beginning and end of the system.

## VIOLIN

The fourth system introduces a violin part. The violin line is in a soprano or alto register, with lyrics 'ter - - - - - nal, Lord e - ter - - - - - nal,' and 'ple - - - - - na Do - - - - - mi - nus te - - - - - cum'. The piano accompaniment continues with the arpeggiated figure, marked *pp* (pianissimo) and *cresc.* (crescendo). Pedal markings are present at the beginning and end of the system.

## AVE MARIA

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "cresc - - en - do" on the first line, and "God, . . . . . most ho - - ly . . . God, be - - - - - ne . . di - - - - - cta tu" on the second line. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. The piano part includes markings for "cresc." and "dim.".

cresc - - en - do

God, . . . . . most ho - - ly . . . God,  
be - - - - - ne . . di - - - - - cta tu

cresc. dim.

Second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Be - fore . . . . . thee low - ly bend - - ing, in mu - - - - - li - - - - - e - - - - - ri-bus". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. The piano part includes markings for "cresc." and "p".

Be - fore . . . . . thee low - ly bend - - ing,  
in mu - - - - - li - - - - - e - - - - - ri-bus

cresc. p

Third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Hum - - - bly we . be - seech thee, et . . . . . be - ne - di - - - - - ctus". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. The piano part includes markings for "cresc." and "p".

Hum - - - bly we . be - seech thee,  
et . . . . . be - ne - di - - - - - ctus

cresc. p

# AVE MARIA

49

Hear . . . us as we pray . . . and let our souls come forth to  
*fru - ctus - ven - tris - tu - i Je -*

*cresc.* *dim.*

thee. . . . . Hear us, O Fa - - ther,  
*sus . . . . . San - - cte Ma - ri - - a*

*p*

Hear us, O Fa - - ther, O Fa - - ther,  
*San - - cte Ma - ri - - a, Ma - ri - - a!*

*cresc. molto* *f*

*cresc. molto* *f*

## AVE MARIA

Grant . . . us . . . thy bless - - ing Now . . . we . . . im -  
 O . . . ra . . . pro no - - bis, No - - - bis pec - ca -

plore . . . thee, God, . . . most ho - ly God, . . . . . For  
 to - - ri - bus nunc . . . . . et . . . in ho - - - - ra in

thou . . . . a - lone canst bring us peace. . . . .  
 ho - - - - ra . . . mor - tis . . . nos - trae. A - - - -

*pp* *cresc. molto* *pp* *cresc. molto* *f* *ff* *dim.* *dim.*



*pp* *poco rit.*

men! A - - - - - men!  
A - - - - - men!

*p* *pp* *poco rit.*

*Ped.* \*

# HAIL, POETRY, THOU HEAV'N-BORN MAID!

(FROM "THE PIRATES OF PENZANCE")

W. S. Gilbert

Sir Arthur Sullivan

*Andante* ♩ = 100

SOPRANO AND ALTO

*ff* *mp*

Hail, Po - et - ry, thou heav'n-born maid! Thou gild - est e'en the pi - rate's trade.

TENOR AND BASS *mp*

*Andante*

*ff* (*Piano for rehearsal only*)

*mf* *f*

Hail, flow - ing fount of sen - ti - ment, All hail! All hail! di - vine e - mol - li - ent.

*mf* *f*

*mf* *f*

## TO THEE, O COUNTRY!\*

(NATIONAL HYMN)

Mrs. John Lane

Julius Eichberg

*Andante* ♩. = 69

The piano introduction is in G major, 12/8 time. It consists of three measures. The first measure is marked *p* (piano) and includes a *Ped.* (pedal) instruction. The second measure is marked *cresc.* (crescendo) and includes a *\* Ped.* instruction. The third measure is marked *marcato* and includes a *\* Ped.* instruction. The melody is in the right hand, and the bass line is in the left hand.

SOPRANO AND ALTO

1. To thee, . . . O coun - try, great . . . and free, With  
thee, . . . we dai - ly work . . . and strive, To

TENOR AND BASS

The vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment continue. The piano part includes a *dim.* (diminuendo) instruction. The lyrics are: "1. To thee, . . . O coun - try, great . . . and free, With thee, . . . we dai - ly work . . . and strive, To".

trust - ing hearts we . cling; . . . Our voic - es tuned by  
thee we give our love; . . . For thee with fer - vor

The vocal parts and piano accompaniment continue. The lyrics are: "trust - ing hearts we . cling; . . . Our voic - es tuned by thee we give our love; . . . For thee with fer - vor".

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Thy pow'r, . . thy pow'r and prais-es sing, . . . . . Thy  
 To him, . . to him who dwells a - bove, . . . . . To

joy - ous love, Thy pow'r . . and prais - es sing, . . . . . Thy  
 deep . we pray To him . . who dwells a - bove, . . . . . Who

*ff* *p* *f* *dim.*

pow'r . . . . and prais - es sing,  
 him . . . . who dwells a - bove,

prais - es sing, Up - on . . thy might - y faith - ful  
 dwells a - bove, O God, pre - serve our na - tive

*p* *ff* *ff*

heart, We lay, . . we lay our bur - den down; Thou  
 land, Let Peace, let Peace its rul - er be, And

on . . thy mighty faith - ful heart, We lay our bur - den down, Thou  
 God, pre - serve our na - tive land, Let Peace its rul - er be, And

*p* *marcato* *ff* *p*

## TO THEE, O COUNTRY

*cresc* - - - *en* - - - *ff* *do* *p*

art . . . the on - - - ly friend . . . who feels Their  
let . . . her hap - - - py king - - - dom stretch From

*cresc* - - - *en* - - - *ff* *do* *p*

weight with - out . . a frown, Up - on . . thy might - y faith - ful  
north to south - most sea, O God, . pre - serve our na - tive

*ff* *Up*  
*O*

*ff*

*p*

heart, We lay, . . we lay our bur - den down; Thou  
land, Let Peace, . let Peace its rul - er be, And

on . . thy mighty faith - ful heart, We lay . . our bur - den down, Thou  
God, . pre - serve our na - tive land, Let Peace . its rul - er be; And

*p*

*cresc.* *ff.* *p*

art . . the on - ly friend . . who feels Their weight with-out a . .  
 let . . her hap - py king - dom stretch From north to south-most

*cresc.* *ff.* *p*

*cresc.* *ff.* *p*

*1* *2* *cresc.*

frown. 2. For sea! From north to

*cresc.*

*1* *2* *cresc.*

*marcato*

*ff.* *di - min - u - en - do*

south - - most sea! . . .

*ff.* *di - min - u - en - do*

*ff.* *di - min - u - en - do* *p*

## KING OF KINGS

Translated from Goethe  
by Edwin Star Belknap  
*Maestoso* ♩ = 84 *With vigor*

Robert Schumann  
from "Talisman"

*f*

God doth rule the glow-ing East, God doth rule the glo-rious

*mf*

West! All from North to South-ern lands Dwell in peace with-in his

*p*

hands. On-ly he, the Just, All-See-ing, Doth pro-tect each mor-tal

*p* *legato* *Ped.* \*

*cresc.* *f*

be-ing. Be his name for-ev-er prais-ed, Let each voice on high be

*mf*

rais - ed! God doth rule the glow - ing East; God doth rule the glo - rious West!

The musical score for 'THE KING OF KINGS' features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef, starting with a forte (f) dynamic. The piano accompaniment consists of two staves, treble and bass, with a forte (f) dynamic. The music is in a 4/4 time signature and includes various musical notations such as eighth notes, quarter notes, and rests.

## SALUTE TO THE FLAG

Arthur Edward Johnstone

*Maestoso* ♩ = 69 *cresc.*

*mp* I pledge al - le-giance to the Flag of the U - nit - ed States of A - mer - i - ca and to the Re -

*mp* *cresc.*

*Ped. \**

♩ = 80 *mp* *cresc.*

pub - lic for which it stands; One na - tion, in di - vis - i - ble, with

*mp* *cresc.*

*f*

lib - er - ty and jus - tice for all, With lib - er - ty and jus - tice for all. . .

The musical score for 'SALUTE TO THE FLAG' is composed of three systems. The first system is in 3/4 time, marked 'Maestoso' with a tempo of 69 beats per minute. It features a vocal line and a piano accompaniment. The second system is in 4/4 time, marked with a tempo of 80 beats per minute. It continues the vocal and piano parts. The third system is also in 4/4 time and concludes the piece. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'mp' (mezzo-piano) and 'f' (forte). A 'Ped.' (pedal) marking is present in the second system.

## THE WANDERER

(DER WANDERER)

Franz Schubert, Op. 4

*Lento* ♩ = 69

pp

*cresc.*

The piano introduction consists of four measures. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple bass line. The dynamics start at *pp* and increase to *cresc.* by the end of the fourth measure.

*mp* SOLO OR UNISON

From coun-tries far a-way I come,  
 Ich kom-me vom Ge-bir-ge her,

The vocal entry is marked *mp* SOLO OR UNISON. The piano accompaniment consists of four measures. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple bass line. The dynamics start at *fs* and decrease to *p* by the end of the fourth measure.

*mf* *cresc.*

Wher-e'er I go,  
 es dampft das Thal,

wher-e'er I go,  
 es braust das Meer,

I  
 es

The vocal and piano accompaniment for the second system. The vocal line continues with the lyrics. The piano accompaniment consists of four measures. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple bass line. The dynamics start at *mf* and increase to *cresc.* by the end of the fourth measure.

*f* *p*

find no home.  
 braust das Meer.

I wan-der  
 Ich wan-dle

The vocal and piano accompaniment for the third system. The vocal line continues with the lyrics. The piano accompaniment consists of four measures. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple bass line. The dynamics start at *f* and decrease to *p* by the end of the fourth measure.



on de-void of peace. My joys di - min - ish, woes in -  
 still, bin we - nig froh, und im - mer fragt der Seuf - zer

crease, woes in - crease. The sun's warm rays to me feel cold, My  
 wo? im - mer wo? Die Son - ne dunkt mich hier so kalt, die

life's young days seem grow - ing old, The bloom - ing flow - ers dead and sere, I  
 Blü - the welk, das Le - ben alt, Und was sie re - den lee - rer Schall, ich

feel a stran-ger ev - 'ry-where. Where art thou, where art thou,  
 bin ein Fremd-ling ü - ber-all. Wo bist du, wo bist du,

*mf più mosso* ♩ = 84

## THE WANDERER

my be - lov - ed home? I turn . . . to thee, . . .  
 mein ge - lieb - tes Land? ge - sucht . . . ge - ahnt . . .

*p* wher - e'er . . . . . I roam. It  
 und nie . . . . . ge - kannt. Das

*Allegro* ♩. = 72

*p* *fp*

*f* *mp*  
 makes my ver - y heart ex - pand, my heart ex - pand, To  
 Land, das Land so hoff-nungs-grün so hoff-nungs-grün, das

*mf* *f*

*cresc.*  
 think of thee, my na - tive land, Thy cliffs so white, thy hills so blue, Where  
 Land, wo mei - ne Ro - sen blühn, Wo mei - ne Freun - de wan - delnd gehn, wo

*mp* *cresc.*

*f*

blooms the rose and lil - y too, And ear - ly friends with hearts so true, Oh!  
 mei - ne Tod - ten auf - er - stehn, das Land, das mei - ne Spra - che spricht, o

*f*

*Tempo I*

land, . . where art thou? A spir - it's  
 Land, . . wo bist du? Ich wan - dle

*f* *f* *p* *s*

warn - ing voice I hear, It whis - pers soft - ly in . . my  
 still, bin we - nig froh, und im - mer fragt der Seuf - zer

*p*

ear, in . . my ear, Soon shalt thou quit life's trou - bled wave,  
 wo? im - mer wo? Im Gei - ster - hauch tont's mir zu - ruck

*pp* *p* *legato*

And find thy home in the si - lent grave.  
*Dort, wo du nicht bist, dort ist das Glück.*

## GOD SO LOVED THE WORLD

(FROM "THE CRUCIFIXION")

Sir John Stainer

QUARTET OR SEMICHORUS

*Andante ma non lento*

SOPRANO AND ALTO ♩ = 88

God so loved the world, God so loved the world, that he gave his  
 TENOR AND BASS *cresc.* that he

on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in him

should not per - ish, should not per - ish, but have ev - er - last - ing life, For God

sent not his Son in - to the world to con - demn the world, God sent not his

Son in - to the world to con - demn the world; But that the world thro' him might be

CHORUS  
sav - ed, God so loved the world, God so loved the world, that he  
that he

gave his on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

him should not per - ish, should not per - ish, but have ev - er - last - ing

life, ev - er - last - ing, ev - er - last - ing life.  
life, ev - er - last - ing life, ev - er - last - ing, ev - er - last - ing life. God

so loved the world, . God so loved the world. . God so loved the world.

## SOUTHERN MEMORIES

*Moderato* ♩ = 68

Plantation Melody

SOPRANO AND ALTO

1. In the eve - ning by the moon - light, there are sil - ver voic - es sing - ing,  
2. In the eve - ning by the moon - light, there are balm - y breez - es blow - ing,

TENOR AND BASS

There are lights a - mong the shad - ows where the fire - flies are a - wing - ing;  
'Neath the moss - y trees o'er - hang - ing there's a sil - ver stream a - flow - ing;

From the old plan - ta - tion cab - ins you can hear the ban - jos ring - ing,  
Down the sweet mag - no - lia lane the danc - ing fire - flies are a - glow - ing,

*Lento* *Faster* ♩ = 84

As they sing in the eve - ning by the moon - light. . . Heah dem bells, don't you  
As we sing in the eve - ning by the moon - light. . . Heah dem bells, don't you

heah dem bells? They are ring - ing out the glo - ry hal - le - lu, hal - le - lu - ia! lu - ia!

*mf*

Heah dem bells, don't you heah dem bells? They are ring - ing out the g'lo - ry, hal - le - lu! . . .

# I AIN'T GWINE STUDY WAR NO MORE

*Tempo rubato*

SOPRANO AND ALTO

Negro Spiritual

(LEADER)

1. Gwine to lay down ma bur - den, Down by - de rib - er - side,  
 2. Gwine to lay down ma sword an' shiel', Down by de rib - er - side,  
 3. Gwine to try on ma long white robe, Down by de rib - er - side,

TENOR AND BASS

(LEADER) Down!

(LEADER)

Down by de rib - er - side; Down by de rib - er - side; Gwine to lay down ma  
 Down by de rib - er - side; Down by de rib - er - side; Gwine to lay down ma  
 Down by de rib - er - side; Down by de rib - er - side; Gwine to try on ma

(LEADER) Down!

bur - den, Down by de rib - er - side, Ain't gwine stud - y . . war no mo' . .  
 sword an' shiel', Down by de rib - er - side, Ain't gwine stud - y . . war no mo' . .  
 long white robe, Down by de rib - er - side, Ain't gwine stud - y . . war no mo' . .

(LEADER) Down!

*mf* I ain't gwine stud - y war no mo', *mp* Ain't gwine stud - y war no mo', *mf* Ain't gwine stud - y

war no mo', . . . . . mo', *mf* Ain't gwine stud - y war no mo'. . . . .

*f* Ain't gwine stud - y war no mo',

## HARK! HARK! THE LARK

(MORGENSTÄNDCHEN)

William Shakespeare  
From "Cymbeline"

Franz Schubert

*Allegretto* ♩. = 60

Piano introduction in B-flat major, 8/8 time. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand, marked with a piano (*p*) dynamic.

SOLO OR UNISON

Vocal entry and piano accompaniment for the first system. The vocal line begins with a half rest followed by a melody. The piano accompaniment continues from the introduction. Dynamics include *mp* and *Fine*.

*mp*  
Hark! hark! the lark at heav'n's gate sings, And Phoe-bus 'gins a -  
Horch, horch, die Lerch' im Ä - ther - blau! und Phö - bus, neu er -

*Fine*

Vocal entry and piano accompaniment for the second system. The vocal line continues the melody. The piano accompaniment provides harmonic support.

rise, . . . His steeds to wa - ter at those springs On chal-ic'd flow'rs that lies, . . . on  
weckt, . . . tränk't sei - ne Ros - se mit dem Thau, der Blu - men - kel - che deckt, . . . der

Vocal entry and piano accompaniment for the third system. The vocal line concludes the phrase. The piano accompaniment ends with a final chord.

chal - ic'd flow'rs that lies; And wink - ing Ma - ry - buds be - gin . To  
Blu - men - kel - che deckt. Der Rin - gel - blu - me Knos - pe schleusst die



## HARK! HARK! THE LARK

67

ope their gold - en eyes; With ev - 'ry thing that pret - ty is, My  
gold' - nen Aug - lein auf, mit al - lem, was da rei - zend ist, du

la - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My  
su - sse Maid, steh' auf, mit al - lem, was da rei - zend ist, du

*cresc.* *f* *decresc.* *cresc.*  
la - dy sweet, a - rise, . . . a - rise, . . . a - rise, . . . my la - dy sweet, a -  
su - sse Maid, steh' auf, . . . steh' auf, . . . steh' auf, . . . du su - sse Maid, steh'

*f* *decresc.* *D.S. al Fine*  
rise, . . . a - rise, . . . a - rise, . . . my la - dy sweet, a - rise!  
auf, . . . steh' auf, . . . steh' auf, . . . du su - sse Maid, steh' auf!

*f* *decresc.* *D.S. al Fine*

# I HEAR THE SOFT NOTE

(FROM "PATIENCE")

W. S. Gilbert

Sir Arthur Sullivan

*Andante con moto*SOPRANO AND ALTO  $\text{♩} = 80$ 

*p*

1. I hear the soft note of the ech - o - ing voice Of an old, old love long dead—  
 2. So sol - emn - ly, sweet - ly it falls on my ear That I scarce may note the tone,

TENOR AND BASS

*p*

*cresc.* *en* *do*

It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is shed—  
 It com - forts and qui - ets each doubt and fear That my lone - ly heart has known.

*cresc.* *en* *do*

*p* *cresc.* *en* *do*

The pain that is all but a pleas - ure will change For the pleas - ure that's all but pain,  
*p* *cresc.* *en* *do*

*f* *dim.* *p*

And nev - er, oh, nev - er, this heart will range From that old, old love a - gain! Yes, the

*f* *dim.* *p*

*cresc.* *f*

pain that is all but a pleas - ure will change For the pleas - ure that's all but pain, And

*cresc.* *f*

*dim.* *mf* *Oh,*

nev - er, oh, nev - er, this heart will range From that old, old love a - gain! Oh, nev - er, oh

*dim.* *mf*

# I HEAR THE SOFT NOTE

69

nev - - er, oh, nev - er this heart will . . range, *cresc.* *f* oh,  
 nev - er this heart, this heart will range From that old, old love a - gain! Oh, nev - er, oh,

nev - - er, oh *f* *dim.* *p*  
 nev - er this heart, oh, nev - er this heart will range From that old, old love a - gain!

# LET US SING THE HAPPY MORN

Translation by K. K. D.

Old Bohemian Carol  
 Arranged by Luther W. Goodhart

*Dolce e grazioso* ♩ = 66

*mf*  
 1. Let us sing the hap - py morn, Al - le - lu - ia! Je - sus Christ on  
 2. Now be - hold, a per - fect rose, Al - le - lu - ia! From the stem of  
 3. Je - sus Christ, th'in - car - nate Word, Al - le - lu - ia! Heav'n and earth pro -

*mf*

earth is born Al - le - lu - ia! Lord of all cre - a - - tion,  
 Jes - se grows. Al - le - lu - ia! Lord of all cre - a - - tion,  
 claim him Lord. Al - le - lu - ia! Lord of all cre - a - - tion,

Born for our sal - va - tion.

Born for our sal - va - - - tion, Born for our sal - va - - - tion.

## CAISSON SONG

American Army Song  
Arranged by Luther W. Goodhart

*Tempo di marcia* ♩ = 116

*mf* TENOR AND BASS

1. O - ver hill, o - ver dale, As we hit the dust - y trail, And the cais - sons go  
2. In the storm, in the night, Ac - tion left or ac - tion right, See the cais - sons go

roll - ing a - long,  
roll - ing a - long.

In and out, hear them shout Coun - ter  
Lim - ber front, lim - ber rear, Pre - pare to

march and right a - bout, And the cais - sons go roll - ing a - long. . . .  
mount your can - non - eer, And the cais - sons go roll - ing a - long. . . .

# CAISSON SONG

71

*f* REFRAIN

Then it's hil hil hee! in the field ar - til - ler - y,

(shouted)

Shout out your num-bers loud and strong, Hil Hil Where-e'er you go,

(shouted)

You will al-ways know that the cais-sons are roll - ing a - long, (Keep them roll-ing!) And those

*f* 2 (shouted) D.C.

cais-sons go roll - ing a - long. . . . Then it's roll - ing a - long! Hil!

## REQUIEM

Robert Louis Stevenson

Granville Bantock

*Largamente sostenuto* ♩ = 72  
*mp teneramente*

SOPRANO

*dim.**mp*

Un - der the wide and star - ry sky, Dig the grave and let me lie. . .

CONTRALTO

*dim.**mp*

Un - der the wide and star - ry sky, Dig the grave and let me lie Un - der the wide and

TENOR

*dim.**mp*

Un - der the wide and star - ry sky, Dig the grave and let me lie. Un - der the wide and

BASS

Un - der the wide and

*Largamente sostenuto*  
*teneramente**mp* (For rehearsal)*dim.**mp cresc. poco*

Dig the grave and let me lie.

*mp espress.**cresc. poco*

star - ry sky, Dig the grave and let me lie, dig the grave and let me lie. .

*mp**cresc. poco*

star - ry sky, Dig the grave and let me lie, dig the grave and let me lie.

*mp**cresc. poco*

star - ry sky, Dig the grave and let me lie, dig the grave and let me lie.

*mp espress.**cresc. poco*

# REQUIEM

73

*mf espress.* , *mp*

Glad did I live and glad - ly die, glad did I live and glad - ly die, . .

*mf* , *mp*

Glad did I live and glad - ly, glad - - ly

*mf espress.* , *mp*

Glad did I live and glad - ly die, glad did I live and glad - ly die, . .

*mf* , *mp*

Glad did I live and glad - ly, glad - - ly

*mf espress.* *mp*

*p* *poco allarg.* *dim.* *mp* *animando risoluto*

. . did I live and glad - ly die, . . And I laid me down with a

*p* *espress.* *dim.* *mp*

die, did I live and glad - ly die, . And I laid me down with a

*p* *dim.* *mp*

. . did I live and glad - ly die, . . And I laid me down with a

*p* *dim.* *mp*

die, did I live and glad - ly die, . . And I laid me down with a

*poco allarg.* *dim.* *mp* *animando risoluto*

*p* *dim.* *mp*

## REQUIEM

*cresc.* *allargando* *f sost.* *a piacere* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

*cresc.* *f sost.* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

*cresc.* *f sost.* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

*cresc.* *f sost.* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

*cresc.* *f sost.* *mp* *dim.*

*allargando* *a piacere*

*cresc.* *f sost.* *mp* *dim.*

*Lentamente* *pp* *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

*pp* *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

*pp* *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

*pp* *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

*Lentamente* *pp* *espress.* *dim.*



*mf* *dolce espress.* *piu p*

... And the hunt - er, and the hunt - er home from the hill, . . . and the

*mf* *dolce espress.* *piu p*

... And the hunt - er, and the hunt - er home from the hill, . . . and the

*mf* *mp* *dolce espress.*

... And the hunt - er, the hunt - er, and the hunt - er home from the

*mf* *mp* *dolce espress.*

... And the hunt - er, the hunt - er, and the hunt - er home from the

*mf* *mf* *dolce espress.* *mp* *dolce espress.* *piu p*

*Piu lento, molto sostenuto*

*sost.* *pp* *(div.)*

hunt - er home from the hill. . . . . home . . . . .

*sost.* *pp* ,

hunt - er home from the hill, . . . . . home . . . . .

*pp sost.* ,

hill, . . and the hunt - er home from the hill, home . . . . .

*pp sost. (div.)* ,

hill, . . and the hunt - er home from the hill, home . . . . .

*Piu lento, molto sostenuto*

*sost.* *pp*

*piu p* *pp st.*

## REQUIEM

*lunga a tempo mp espress.* *p* *rallentando dim.* *pp sost.*

... and the hunt - er home, the hunt - er home from the hill.

*mp espress.* *p* *dim.* *pp sost.*

... and the hunt - er home, the hunt - er home from the hill.

*mp espress.* *dim.* *pp sost.*

... and the hunt - er home, the hunt - er from the hill.

*a tempo lunga mp espress.* *mp* *rallentando dim.* *pp sost.*

... and the hunt - er home, the hunt - er from the hill.

## GOD IS A SPIRIT

(FROM "THE WOMAN OF SAMARIA")

William Sterndale Bennett

*Lento espressivo* ♩ = 72  
SOPRANO*p* God is a Spir - it, God is a Spir - it; and they that

ALTO

*p* God is a Spir - it, God is a Spir - it, and they that wor-ship him, that

TENOR

*p* God is a Spir - it, God is a Spir - it; they that wor-ship him, that

BASS

*p* God is a Spir - it; and they,*Lento espressivo**p* For rehearsal only

wor - ship him,    they that wor - ship him must    wor - ship him in spir - it and in truth,  
 wor - ship him, and    they that wor - ship him    must    wor - ship him in spir - it and in truth.  
 wor - ship him,                      that wor - ship him    . . . .                      in spir - it and in truth.  
 they    that wor    -    ship him must wor - ship him in spir - it and in truth.

and they that wor - ship him,                      must wor - ship him, must  
 God is a Spir - it,                      God is a Spir - it;    they    must  
 God is a Spir - it,                      God is a Spir - it;    they    must  
 God is a Spir - it,                      God is a Spir - it;    they    must

## GOD IS A SPIRIT

wor-ship him in spir-it and in truth. For the

wor - ship him in spir-it and in truth. For the Fa - ther seek-eth such,

wor - ship him in spir-it and in truth For the Fa - ther seek-eth such,

wor-ship him in spir-it and in truth For the Fa - ther seek-eth such,

wor-ship him in spir-it and in truth For the Fa - ther seek-eth such,

Fa - ther seeketh such, seek - eth such, seek - eth such to wor - ship him. God is a Spir - it,

seek - eth such, seek - eth such, seek - eth such to wor - ship him. God is a Spir - it,

seek - eth such, seek - eth such, seek - eth such to wor - ship him. God is a Spir - it,

seek - eth such, seek - eth such, seek - eth such to wor - ship him. God is a Spir - it,

seek - eth such, seek - eth such, seek - eth such to wor - ship him. God is a Spir - it,

*cresc.* *p* *p*

God is a Spir - it; and they that wor-ship him, and they that wor-ship him must

*cresc.* *p* *p*

God is a Spir - it; they that wor-ship him, they that wor-ship him must

*cresc.* *p* *p*

God is a Spir - it; they that wor-ship him, they, they that wor-ship him must

they that wor-ship him, they that wor-ship him must

*cresc.* *p* *p*

*cresc.* *f* *f*

wor - ship him, must wor - ship him, and they that wor - ship him, and they that

*cresc.* *f* *f*

wor - ship him, must wor - ship him, they that wor - ship him, must

*cresc.* *f* *f*

wor - ship him, must wor - ship him, they that wor - ship him, must

wor - ship him, they that wor - ship him, they must

*cresc.* *f* *f*

## GOD IS A SPIRIT

*sempre calando*

wor-ship him, must wor-ship him in spir-it and in truth. The Fa-ther seek-eth

*p* *p sempre calando*

wor-ship him, wor-ship him in spir-it and in truth. For the Fa-ther seek-eth

*p* *p sempre calando*

wor-ship him, him in spir-it and in truth. For the Fa-ther seek-eth

*p* *p sempre calando*

wor-ship him, him in spir-it and in truth. For the Fa-ther seek-eth

*p* *p sempre calando*

*p* *pp rall.*

such, for the Fa-ther seeketh such to wor-ship him, to wor-ship him in spir-it and in truth.

*p* *pp rall.*

such, for the Fa-ther seeketh such to wor-ship him, to wor-ship him in spir-it and in truth.

*p* *pp rall.*

such, for the Fa-ther seeketh such to wor-ship him, to wor-ship him in spir-it and in truth.

*p* *pp rall.*

such, seek-eth such to wor-ship him, to wor-ship him in spir-it and in truth.

*p* *pp rall.*

# CHRISTMAS HYMN

(FROM THE 17TH CENTURY)

Paraphrased by K. K. D.

SOPRANO AND ALTO

Joyfully ♩ = 138

Arranged by Hugo Jüngst

1. Watch-ing my sheep the whole night long, High in the heav'ns I heard a song,  
2. There shall be born in Beth-lem stall Je-sus, the King and Lord of all.

TENOR AND BASS

(ECHO *pp*, SOLO VOICES) CHORUS ECHO CHORUS

Al-le-lu-ia, le-lu-ia. Joy, joy, joy. Joy, joy, joy. Glo-ry to God, good-

ECHO CHORUS

will to men. Glo-ry to God, good-will to men. 3 There shall you find the ho-ly child,  
4. Lord, wilt thou dwell with-in my heart

ECHO CHORUS

Sent to re-deem a sin-ful world Al-le-lu-ia, le-lu-ia. Joy, joy, joy.  
Till from my lips the song shall start!

ECHO CHORUS ECHO

Joy, joy, joy. Glo-ry to God, good-will to men Glo-ry to God, good-will to men.

# WHEN YE GANG AWA', JAMIE

(HUNTINGTOWER)

Old Scottish Ballad

"Duke of Athol's Courtship"

Arranged by Luther W. Goodhart

JEANIE (OR UNISON, SOPRANO AND ALTO)

*Tempo rubato*

1. When ye gang a - wa', Ja - mie,  
2. That's nae gift a - va', Ja - mie,  
my gude-man your - sel', Ja - mie, Be

*mf* *p* *rall.* *p a tempo*

Far a - cross the sea, . . . lad - die; When ye gang to Ger - man - ie, What  
That's nae gift a - va', . . . lad - die; There's ne'er a gown in a' the land I'd  
my gude-man your - sel', . . . lad - die; An' tak' me ower to Ger - man - ie, Wi'

JAMIE (OR UNISON, TENOR AND BASS)

will ye send to me, lad - die? I'll send ye a braw new gown,  
like when ye're a - wa', lad - die. When I come back a - gain,  
you at hame to dwell, lad - die. I ken na' how that would do,

Jean - ie, I'll send ye a braw new gown, . . . las - sie; And it shall be o'  
Jean - ie, When I come back a - gain, . . . las - sie, I'll bring wi' me a  
Jean - ie, I ken na' how that would do, . . . las - sie, For I've a wife and



1 & 2

silk and gowd, Wi' Val - en-ciennes set round, las-sie. 3. Be  
gal - lant gay, To be your ain gude - man, las-sie.  
bairn - ies three, I'm no' sure how ye'd a -

3

grec, . . . las - sie. 4. Ye should ha'e

*poco rall. a tempo*

tell't me that in time, Ja - mie, Ye should ha'e tell't me that lang  
back t' your wife and hame, Ja - mie, Gae . . . back t' your wife and

syne, . . . . lad - die; For had I kent o' your fause heart, Ye ne'er had got - ten  
hame, . . . . lad - die; And I will pray they ne'er may thole A bro - ken heart like

## WHEN YE GANG AWA', JAMIE

JAMIE

mine, . lad - die! Your e'en were like a spell, Jean - ie, Your e'en were like a spell,  
mine, . lad - die! Dry that tear - fu' e'e, Jean - ie, Dry that tear - fu' e'e,

*p* L.H.

JEANIE

las - sie; That il - ka day be - witch'd me sae, I could - na' help my sel', . . las - sie. 5. Gae  
las - sie; I've nei - ther wife, nor bairn - ies three, And I'll wed naine but

*mf*

JEANIE *a tempo*

thee, . . . las - sie. 6. Think weel for fear ye

*poco rit.* *a tempo* *p*

rue, Ja - mie, Think weel for fear ye rue, . . . lad - die; For

*Ped.*

I hae nei - ther gowd nor lands To be a match for you, . . . lad - die.

JEANIE  
*mf*

Blair in A-thol's thine, Ja-mie, Fair Dunk-eld is thine, lad-die; Saint Johns-toun's bow'r and

JAMIE  
*mf*

Blair in A-thol's mine, Jean - ie, Fair Dunk-eld is mine, las - sie; Saint Johns-toun's bow'r and

*mf*

*rall.*  
Hun - ting-tow'r And a' that's thine is mine, lad - die.

Hun - ting-tow'r And a' that's mine is thine, las - sie.

*rall.*  
*fa tempo*

## MINKA

Ann White  
*Animato* ♩ = 80  
 SOPRANO

Russian Folk Song

*p*

1. Min - ka, Min - ka, pret - ty maid - en, Cher - ry cheek and dim - ple lad - en,  
 2. Down to Min - ka's I'll be go - ing When the lit - tle stars are show - ing,

ALTO

*p*

1. Min - ka, Min - ka, pret - ty maid - en, Cher - ry cheek and dim - ple lad - en,  
 2. Down to Min - ka's I'll be go - ing When the lit - tle stars are show - ing,

TENOR

*p*

1. Min - ka, Min - ka, pret - ty maid - en, Cher - ry cheek and dim - ple lad - en,  
 2. Down to Min - ka's I'll be go - ing When the lit - tle stars are show - ing,

BASS

*p*

1 & 2. La la la la la la la

*Animato*

*p* (For rehearsal only)

*poco rit.*

Min - ka, Min - ka, pret - ty maid - en Fair as fair can be;  
 Down to Min - ka's I'll be go - ing Un - der - neath the moon.

*poco rit.*

Min - ka, Min - ka, pret - ty maid - en Fair as fair can be;  
 Down to Min - ka's I'll be go - ing Un - der - neath the moon.

*poco rit.*

Min - ka, Min - ka, pret - ty maid - en Fair as fair can be;  
 Down to Min - ka's I'll be go - ing Un - der - neath the moon.

*poco rit.*

la la la la la la la.

*poco rit.*

# MINKA

*mf a tempo*

*dim - in - u - en - do*

O I love her way of walk - ing, O I love her way of talk - ing,  
Swift - ly she will come to meet me, With a lov - ing smile to greet me—

O I love her way of walk - ing, O I love her way of talk - ing,  
Swift - ly she will come to meet me, With a lov - ing smile to greet me—

O I love her way of walk - ing, O I love her way of talk - ing,  
Swift - ly she will come to meet me, With a lov - ing smile to greet me—

la la la la la la la la

*mf a tempo*

*dim - in - u - en - do*

*mp*

Min - ka, Min - ka, pret - ty maid - en, She's the one for me.  
Min - ka, Min - ka, you have prom - ised, We'll be wed in June.

Min - ka, Min - ka, pret - ty maid - en, She's the one for me.  
Min - ka, Min - ka, you have prom - ised, We'll be wed in June.

Min - ka, Min - ka, pret - ty maid - en, She's the one for me.  
Min - ka, Min - ka, you have prom - ised, We'll be wed in June.

la la la la la la la.

## SERENADE

Franz Schubert  
 Arranged by Leopold Hoffman  
 SOLO OR UNISON (ALTO OR BASS)

*Andante* ♩ = 60

*pp* *p*

1. Thro' the leaves the  
 2. Moon-light on the

SOLO OR UNISON (SOPRANO OR TENOR)

*p*

Mur - mur low and sweet,  
 Winds are rus-tling low,  
 night-winds mov-ing, Mur - mur low and sweet,  
 earth is sleep-ing, Winds are rus-tling low,

*mp* *p*

To thy cham - ber win - dow rov - ing, Love hath led my feet.  
 Where the dark - ling streams are creep - ing, Dear - est, let us go.

O! .  
 O! .

Si - lent pray'rs of bliss - ful feel - ing,  
All the stars keep watch in heav - en

Love hath led my feet.  
Dear - est, let us go. Si - lent pray'rs of bliss - ful feel - ing,  
All the stars keep watch in heav - en

Link us though a - part, While I sing to thee, Link us though a - part, While I sing to thee, On the breath of And the night for

Link us though a - part, While I sing to thee, On the breath of And the night for

mu - sic steal - ing To thy dream - ing heart, To thy dream - ing heart.  
love was giv - en, Dear - est, come to me, Dear - est, come to

mu - sic steal - ing To thy dream - ing heart, To thy dream - ing heart.  
love was giv - en, Dear - est, come to me, Dear - est, come to

## SERENADE

Piano introduction for the first system. The music is in G major (one sharp) and 3/4 time. It features a melody in the right hand and a harmonic accompaniment in the left hand. The first measure is marked *pp* (pianissimo).

Vocal and piano parts for the first system. The vocal line consists of two staves. The first staff has the lyrics "me. Sad - ly in the for - est" and the second staff has "me.". The piano accompaniment continues with the same harmonic pattern. The first measure of the piano part is marked *mf animato* (mezzo-forte, animated).

Vocal and piano parts for the second system. The vocal line consists of two staves. The first staff has the lyrics "mourn - ing Wails the Whip-poor-will And the heart for" and the second staff has "Sad - ly in the for - est mourn - ing Wails the Whip-poor-will". The piano accompaniment continues with the same harmonic pattern. The first measure of the piano part is marked *mf* (mezzo-forte). The second measure of the piano part is marked *a tempo* (ad libitum).



thee is yearn-ing, Bid it, love, be still,

thee is yearn-ing, Bid it, love, be still,

*p*

Bid it, love, be still, . . . . Bid it, love, be still.

Bid it, love, be still, Bid it, love, be still.

*dim - in - u - en - do*

*dim.*

# EVEN BRAVEST HEART MAY SWELL

("DIO POSSENTE, DIO D'AMOR" FROM "FAUST")

Charles Gounod

*Andante* ♩ = 76  
SOLO OR UNISON

*p*

E - ven brav - est heart may swell .  
Dio pos - sen - te, Dio d'a-mor! .

*cresc - en - do*

In the mo - ment of fare - well; . . .  
Nel la - scia - re il pa - - - trio suol, . . .

*cresc - en - do*

*dim - in - u - en - do*

Lov - ing smile of sis - - - ter kind, . . .  
A te af - fi - do, in tan - - - to duol, . . .

*dim - in - u - en - do*

*p*

Qui - et home, I . . leave be - hind. . . .  
La mi - a suo - ra, il ca - - - sto fior; . . .

Oft shall I think of you, . . .  
*Pro teg gie gui da-la, . . .*

When - e'er I pace my night - - - ly round, . . .  
*Ah! sà, E l'an-giol vi gi-le, . . .*

While a - lone . . . my . . watch I keep, . .  
*Al l'al - - - ma in - ge - - - nu-a, . . .*

And my . . com - rades lie . . . a - sleep A -  
*Deh! sia . . scu - do o - gnor . . . Al-l'al ma in -*

## EVEN BRAVEST HEART MAY SWELL

mong their arms up - on the tent - ed bat - tle -  
 ge - - nu - a sia scu - do o - gnor, sia scu - do o -

*un poco più animato* ♩ 84 *mf*

ground. . . . . But when dan - ger to glo - ry shall call me, I  
 gnor. . . . . Là sul cam - po nel dì del - la pu - gna, Ah!

*un poco più animato*  
*cresc* *en* *do* *mf*

still will be first, will be first in the fray, As blithe as a knight in his brid - al ar - ray,  
 sì, Fra le fi - le pri - mie - ro sa - rà, E lie - to da pro - de, scil fa - to lo vuol,

As a knight in his brid - al ar - ray, Care-less what fate may be - fall . . me,  
 Ri - co - per - to di glo - ria ca - drò, Ma nel - l'o - stre - mo a - ne - lo

*poco rit.*

Care-less what fate may be - fall . . me, When glo - - ry shall call me.  
*Pre - ghe-rò an-co - ra - il cie . . lo Per la . . . . . mia suo - ra.*

*poco rit.*

*p Tempo I* *cresc.*

Yet the brav-est heart may swell In the mo-ment of fare-well; Lov-ing smile of '  
*Dio pos-sen-te, Dio d'a-mor! Nel la-scia-re il pa-trio suol, A te af-fi-do, in*

*p Tempo I* *cresc.*

*p* *f*

sis-ter kind, Qui-et home, I leave be-hind. Oft shall I sad-ly think of  
*tan-to duol, La mia suo-ra, il ca-sto fior. Ah! per la suo-ra pre-ghe-*

*p* *cresc.* *f*

*poco rit. p* *a tempo*

you when far . a - way, far a - way. .  
*rò, sì-no-al l'e stremo a - ne-lo pre-ghe-rò!*

*poco rit. p* *a tempo*

## THE NIGHTINGALE

Katherine K. Davis

Peter I. Tchaikovsky

TENOR SOLO ♩ = 69

1. Night - in - gale is fly - - - ing to the south - land, . . .  
2. Fare ye well, my lov - ing friends . . and neigh - bors; . . .

*f (For rehearsal only)*

Fly - ing to the land of gold - en sun - - light. . . .  
Now the time has come when I must leave . . . you. . . .

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the  
Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has . . .

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the  
Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has . . .

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the  
Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has . . .

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the  
Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has . . .

land of gold-en sun - light. . 3. Let me sing my thanks to you for your love and  
come when I must leave you. .

land of gold-en sun - light. . 3. Let me sing my thanks to you for your love and  
come when I must leave you. .

land of gold-en sun - light. . 3. Let me sing my thanks for  
come when I must leave you. .

land of gold-en sun - light. . 3. Let me sing my thanks for  
come when I must leave you. .

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass line. The piano accompaniment is shown in grand staff notation. The lyrics are repeated across the four vocal staves. Dynamics include *p* (piano) and *mf* (mezzo-forte).

kind - ness. . How the lit - tle night - in-gale you wel - comed 'Til my song rang . in the

kind - ness. . How the lit - tle night - in-gale you wel - comed 'Til my song rang . in the

kind - ness. . How the lit - tle night - in-gale you wel - comed 'Til my song rang . in the

kind - ness. . How the lit - tle night - in-gale you wel - comed 'Til my song rang . in the

The second system of the musical score continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are repeated across the four vocal staves. Dynamics include *p* (piano) and *mf* (mezzo-forte).

## THE NIGHTINGALE

*f* cool of the eve - ning . *ff* Safe with you were my chil-dren in the for - est.

*f* cool of the eve - ning . *ff* Safe with you were my chil-dren in the for - est.

*f* cool of the eve - ning . *ff* Safe with you were my chil-dren in the for - est.

*f* cool of the eve - ning . *ff* Safe with you were my chil-dren in the for - est.

*p* Glad - ly in your land would I lin - ger,

*p* Glad - ly in your land would I lin - ger,

*p* Glad - ly in your land would I lin - ger,

*p* Glad - ly in your land . . . . . would I lin - ger, *p* But the win - ter



But the win - ter night now is up - on us. . . White and cru - el

But the win - ter night now is up - on us. . . White and cru - el

But the win - ter night now is up - on us. . . White and cru - el

night now . . is up - on us. . . White and cru - el

The first system of the musical score for 'The Nightingale' features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The music includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and articulation like accents and slurs. The lyrics are: 'But the win - ter night now is up - on us. . . White and cru - el'.

snow, how I fear it! Cold and i - cy wind, how I fear it!

snow, how I fear it! Cold and i - cy wind, how I fear it!

snow, how I fear it! Cold and i - cy wind, how I fear it!

snow, how I fear it! Cold and i - cy wind, how I fear it!

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'snow, how I fear it! Cold and i - cy wind, how I fear it!'. The musical notation includes various notes, rests, and dynamic markings consistent with the first system.

When the gold - en sun of spring is shin - ing. . With . my sweet-est sing-ing

When the gold - en sun of spring is shin - ing. . With my sweet-est sing-ing

When the gold - en sun of spring is . shin - ing. . With my sweet-est sing-ing

When the gold - en sun of spring is . shin - ing. . With my sing-ing

The first system of the musical score for 'NIGHTINGALE' consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is at the bottom, also with treble and bass clefs. The music is in 3/4 time. The first vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The second vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The third vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The fourth vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The piano accompaniment has a treble and bass clef. The piano accompaniment starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The piano accompaniment has a treble and bass clef.

I shall hail you, With sweet sing - ing I shall hail you. .

I shall hail you, With sweet sing - ing I shall hail you. . .

I shall hail you, With sweet sing - ing I shall hail you .. .

I shall hail you, With sweet sing - ing I shall hail you. .

The second system of the musical score for 'NIGHTINGALE' consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is at the bottom, also with treble and bass clefs. The music is in 3/4 time. The first vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The second vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The third vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The fourth vocal line starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The piano accompaniment has a treble and bass clef. The piano accompaniment starts with a forte (*ff*) dynamic and a half note, followed by a quarter note, and then a half note. The piano accompaniment has a treble and bass clef.

## EZEKIEL SAW DE WHEEL

Negro Spiritual

*Animato* ♩ = 76  
SOPRANO AND ALTO

E - ze - kiel saw de wheel 'Way up in de mid-dle ob de air. E - ze - kiel saw de wheel

TENOR AND BASS

*poco rit.* . . . *a tempo*

'Way in de mid-dle ob de air. De big wheel run by faith, An' de lit-tle wheel run by de

*poco rit.* *f* *p* *Fine*

grace ob God. 'Tis a wheel in a wheel 'Way in de mid-dle ob de air.

SOLO

CHORUS

1. Some go to church fo' to sing an' shout,  
2. Let me tell you what a hyp-o-crit-'ll do,  
3. One o' dese days, 'bout twelve o' - clock, 'Way in de mid-dle ob de air;

SOLO

CHORUS

Be - fo' six months dey's all turned out }  
He'll talk 'bout me an' he'll talk 'bout yo', } 'Way in de mid-dle ob de air.  
' Dis ole worl' gwine to reel an' rock

*dim - in - u - en - do* *D.C.*

## IN THE BLEAK DECEMBER

From the German  
Andante ♩ = 104  
SOPRANO

Katherine K. Davis

*p*

1. In the bleak De - cem - ber Cold are the winds that blow.  
2. In the bleak De - cem - ber Snows on my soul lie deep.

ALTO

1. Cold, . . . . . cold winds blow.  
2. Snows, . . . . . snows lie deep.

TENOR

1. In the bleak De - cem - ber cold winds blow.  
2. In the bleak De - cem - ber snows lie deep.

BASS

1. Cold . . . . . winds blow, Cold winds  
2. Snows . . . . . lie deep, Snows lie

*p* (Piano for rehearsal only)

Do the woods re - mem - ber Glo - ries that fad - ed long a - go?  
What should I re - mem - ber? Why should my heart still weep?

Glo - ries long a - go?  
Why, . . . . . why do I weep?

Do the woods re - mem - ber Glo - ries long a - go?  
What should I re - mem - ber? Why do I weep?

blow. deep. Glo - ries long a - go?  
Why, . . . . . why do I weep?

*cresc. poco a poco* *mf*

Ev - 'ry leaf has fall - en, Ev - 'ry bird has flown, Down falls the  
 Ev - 'ry hope has with - ered, Ev - 'ry dream has died, Come now at

*cresc. poco a poco* *mf*

Now ev - 'ry leaf has fall - en, Ev - 'ry bird has flown, . .  
 Now ev - 'ry hope has with - ered, Ev - 'ry dream has died, . .

*cresc. poco a poco* *mf*

Ev - - 'ry leaf has fall - en, has fall - en, Down falls the  
 Ev - - 'ry hope has with - ered, has with - ered, Come now at

*cresc. poco a poco* *mf*

Ev - - 'ry leaf has fall - en, Ev - 'ry bird has flown, . .  
 Ev - - 'ry hope has with - ered, Ev - 'ry dream has died, . .

*cresc. poco a poco* *mf*

*p* *rall.* *pp*

soft, si - lent snow, Down falls the soft, si - lent snow.  
 last, gen - tle sleep, Come now at last, gen - tle sleep.

*p* *rall.* *pp*

Down falls the snow, Down falls . . the si - lent snow.  
 Come, gen - tle sleep, Come at last, . . gen - tle sleep.

*p* *rall.* *pp*

soft, si - lent snow, Down falls the soft, si - lent snow.  
 last, gen - tle sleep, Come now at last, gen - tle sleep.

*p* *rall.* *pp*

Down . . falls the si - lent snow, . . Down falls the snow.  
 Come, . . come . . now at last, . . Come, gen - tle sleep.

*p* *rall.* *pp*

## SWANSEA TOWN

English Folk Song

Arranged by Luther W. Goodhart

*Allegro ma non troppo* ♩ = 126

*mf*

1. Oh, fare - well to you, my Nan - cy, . ten thou - sand times a - dieu! I'm  
 2. Oh, it's now that I am out at sea, and you are far be - hind; Kind

*mf*

bound to cross the o - cean, girl, once more to part from you; Once more to part from  
 let - ters I will write to you of the se - crets of my mind; The se - crets of my

*f* *dim - in - u - en -*

you, fine girl, } You're the girl that I a - dore, But still I live in hopes to see old  
 mind, fine girl, }

*f* *dim - in - u - en -*

*do* , *ff*

Swan - sea Town once more. Old Swan - sea Town once more, fine girl, You're the

*do* *ff*

*dim* *mf* in - u - en - do *mf*

girl that I a - dore, But still I live in hopes to see old Swan - sea Town once more.

*dim* in - u - en - do *mf*

## THEY LED MY LORD AWAY

*Tempo rubato (With deep feeling)* **Negro Spiritual**

**SOPRANO AND ALTO**

*mp* They led my Lord a - way, a - way, a - way, They

**TENOR AND BASS**

*mp* They led my Lord a - way, a - way, a - way, They

*p* led my Lord a - way, O tell me where to find him. *p* **Fine**

**SOLO** *p* **CHORUS** *p* **SOLO**

1. The wick-ed Ro-mans in - a one band, Tell me where to find him; They .  
 2. They led him up to Pi - late's bar, Tell me where to find him; But the  
 3. Old Pi - late said, "I wash my hands," Tell me where to find him, I . .

*p* **CHORUS** *poco rit.* **D.C.**

cru - ci - fied the Son of Man, Tell me where to find him.  
 judge could not con-demn him there, Tell me where to find him.  
 find no fault in this just Man, Tell me where to find him.

## APRIL

(FROM "FAUST")

Ann White

*Moderato* ♩. = 80

Charles Gounod

*mf*

1. Wake, earth! Win-ter is done; . . . . . Wel-come the  
 2. Bright flow'rs sweet-en the air . . . . . Spread-ing their

*mf*

*con Ped.*

days of gold-en sun. . . . . On  
 beau-ty ev-'ry-where, . . . . . And

hill-side there are vi-o-lets grow-ing, The  
 thrush-es with their mag-i-cal sing-ing, Have



soft west - ern wind is blow - - - ing. Lift your  
set all the val - ley ring - - - ing. Lift your

The first system of the musical score for 'April'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The lyrics are: 'soft west - ern wind is blow - - - ing. Lift your set all the val - ley ring - - - ing. Lift your'.

hearts! Lo, win - ter is past, . . . . . Spring has

*8ve*

The second system of the musical score. The vocal melody continues with the lyrics: 'hearts! Lo, win - ter is past, . . . . . Spring has'. The piano accompaniment features a dense texture of chords and moving lines. A dynamic marking of *8ve* (octave) is present above the piano part.

come, . . . . . has come . . . . . at last. . . . .

*8ve*

The third system of the musical score. The vocal melody concludes with the lyrics: 'come, . . . . . has come . . . . . at last. . . . .'. The piano accompaniment continues with a similar texture. A dynamic marking of *8ve* (octave) is present above the piano part.

## ANNIE LAURIE

Douglass of Fingland

Scotch Folk Song

*Con molto espressione* ♩ = 80*tempo rubato*

UNISON

1. Max - wel - ton's braes are bon-nie, Where  
 2. Her brow is like the snaw-drift, Her  
 3. Like dew on the gow - an ly - ing, Is the

ear - ly fa's the dew, And 'twas there that An - nie Lau - rie Gied me her prom - ise true,  
 throat is like the swan, Her face it is the fair - est That e'er the sun shone on,  
 fa' o' her fair - y feet; And like winds in sum - mer sigh - ing, Her voice is low and sweet,

## REFRAIN

*mf Animato* ♩ = 84

Gied me her prom - ise true, Which ne'er for - got will be,  
 That e'er the sun shone on, And dark blue is her c'e,  
 Her voice is low and sweet, And she's a' the world to me,

*Animato*

*a tempo* *dim. e rall.* *pp* *pp*

*f* *p* *pp* *pp*

And for bon - nie An - nie Lau - rie I'd lay me doon and dee.

*a tempo* *f* *dim e rall.* *p* *pp* *pp*

## WESTMINSTER CAROL

*Allegro moderato* ♩ = 112

Old English

*mf*

1. An - gels we have heard on high, Sweet - ly sing - ing o'er the plains  
 2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?  
 3. Come to Beth - le - hem and see Him whose birth the an - gels sing.

*mf*

And the moun - tains in re - ply Ech - o - ing their joy - ous strains.  
 What the glad - some tid - ings be Which in - spire your heav'n - ly song?  
 Come a - dore on bend - ed knee Christ the Lord, the new - born King.

## CHORUS

*f* *p* *mf*

Glo - - - - - ri - a in ex - cel - sis De - o,

*p* *mf*

Glo - - - - - ri - a in ex - cel - sis De - o.

# A SONG OF JOY

*Allegro* ♩ = 80  
SOPRANOS OR TENORS

John Parry

*f* *mf*

O . chant in hap - py strains the song, the song of joy,

ALTOS OR BASSES

*f*

O chant in hap - py strains the song, the song of

O come, ye bards, with hap - py, hap - py strains. O come, ye

joy, ye bards, with hap - py, hap - py strains, O come, ye bards, with

*cresc en do*

bards, with hap - py, hap - py strains, Chant the song of joy, the

*cresc en do*

hap - py, hap - py strains, . . . . .

*f*

song of joy. La la la la la la la la la

*f*

La la la la la la la la la

*mf*

la La la la la la la La

*dim in u en do*

*f*

La la la la la la La la la la la la la la la

*f dim in u en do*

la la la la la la la la la La la la la la la la la la

*dim in u en do*

la . . . . . La la la la la la la la la la . . . . . La

# A SONG OF JOY

111

La la la' la la la' la La la . . . la la . . . la la . . . la la la la La

la la la la la la la La la la la la la la

la la La la la la la La la la la. O chant, . . . . .

la la La la la la la La la la la O come and chant, . .

O chant, . . . . . O come, ye bards, and chant, chant the song of joy.

O come and chant, . . O come, ye bards, and chant, chant the song of joy.

# ROLL, JORDAN, ROLL

Negro Spiritual

*Maestoso* ♩ = 56 **CHORUS** *Più mosso* ♩ = 72

Roll, Jor - dan,\* roll, Roll, Jor - dan, roll, I want to go to

heab - en when I die, To heah Jor - dan roll.

1. O brud - der, }  
 2. O sis - ter, } you ought t' have  
 3. O preach - er, }  
 4. O sin - ners, }

*mp* **CHORUS** **SOLO** *p* **CHORUS** *D.C.*

been there, Yes, my Lord! A - sit - tin' in de king - dom To heah Jor - dan roll.

\* Pronounced "Jerdan"

## THREE FISHERS WENT SAILING

Rev. Charles Kingsley

John Hullah

*Andantino. Tempo rubato*

Piano introduction in 6/8 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mp*, *p*, *f*, and *fz*.

## UNISON (TENORS AND BASSES)

Unison vocal entry for Tenors and Basses. The piano accompaniment continues with chords and moving lines. Dynamics include *fz* and *p*.

1. Three fish - ers went sail - ing out<sup>\*</sup>  
 2. Three wives sat up in the

*cresc en do*

in - to the west, Out in - to the west as the sun went down; Each  
 light - house tow'r, And they trimm'd their lamps as the sun went down; They

*cresc en do mf*

*un poco rall.*

thought on the wom - an who lov'd him the best, And the chil - dren stood watch - ing them  
 looked at the squall, and they looked at the show'r, And the night - rack came roll - ing up,

*fz p un poco rall.*

*a tempo p*

out of the town; For men must work, and wom - en must weep, And there's  
rag - ged and brown; But men must work, and wom - en must weep, . . Tho'

*a tempo*

*cresc.* *f*

lit - tle to earn, and man - y to keep; Tho' the har - bor bar be moan - -  
storms be sud - den and wa - ters deep; And the har - bor bar be moan - -

*fz* *cresc.*

*pp un poco meno mosso*

- - - ing. 3. Three corps - es lay out on the

*p* *un poco meno mosso*

shin - ing sands, In the morn - ing gleam as the tide went down, And the

## THREE FISHERS WENT SAILING

*f accel.* *rall.*

wom - en are weep - ing and wring - ing their hands, For those who will nev - er come

*f accel.* *fz* *mf rall.*

*a tempo*

back to the town; *pp* For men must work, and wom - en must weep,

*pp*

And the soon - er its o - ver, the soon - er to sleep, And good -

*fz*

*cresc.* *f*

bye to the bar and its moan - - - - - ing.

*cresc.* *f* *p*

*pp*



# OLD FOLKS AT HOME

Stephen C. Foster

Stephen C. Foster

*Andante espressivo* ♩ = 80

1. 'Way down up - on de Swa - nee Rib - bah, Far, far a - way, Dere's wha' my heart is  
 2. All roun' de lit - tle farm I wan - der'd When I was young, Den man - y hap - py  
 3. One lit - tle hut a - mong de bush - es, One dat I love, Still sad - ly to my

turn - ing eb - bah, Dere's wha' de old folks stay. All up an' down de  
 days I squan - der'd, Man - y de songs I sung. When I was play - in'  
 mem - 'ry rush - es, No mat - ter where I rove. When will I see de

whole cre - a - tion Sad - ly I roam, Still long - ing for de old plan - ta - tion,  
 wid my brud - der, Hap - py was I; Oh! take me to my kind old mud - der,  
 bees a - hum - min' All roun' de comb? When will I hear de ban - jo tum - min',

## CHORUS

An' for de old folks at home. All de world am sad and drear - y Eb - 'ry - where I  
 Dere let me live and die.  
 Down in my good old home?

roam; Oh! dark - ies, how my heart grows wea - ry, Far from de old folks at home.

# THE SLEEP OF THE CHILD JESUS

English version by Lydia Foote

F. A. Gevaert

*Andantino* ♩ = 66

SOPRANO

*pp sempre*

1. Here where the ox and ass re - cline,
2. Here where the rose and lil - y twine,
3. Here where the shep - herds saw the sign,

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

ALTO

TENOR

BASS

*Andantino*

(For rehearsal only)

*pp*

Thou - sand Cher - u - bim, thou - sand Ser - a - phim, Spread their wings a -

sleep, . . . . . Sleep, Ser - a - phim.

sleep, . . . . . Sleep, Ser - a - phim.

sleep, . . . . . Sleep, Ser - a - phim.

bove the won-drous Lord . . of . Love, . . . Sleep, sleep!

Sleep, . sleep, sleep, . . King of an-gels, sleep!

Sleep, . sleep, sleep, . . King of an-gels, sleep!

Sleep, . sleep, sleep, . sleep, sleep!

## SAVIOUR, TEACH ME DAY BY DAY

(FROM "DER FREISCHÜTZ")

Jane E. Leeson

Carl Maria von Weber

*Andante* ♩ = 108

1. Sav-iour, teach me day by day Love's sweet les - son to o - bey; Sweet - er  
2. Teach me all thy steps to trace, Strong to fol - low in thy grace; Learn - ing  
3. Love in lov - ing finds em - ploy, In o - be - dience all her joy, Ev - er  
4. Thus may I re - joice to show That I feel . the love I owe; Sing - ing,

les - son can - not . . be, how to love from thee, } Lov - ing him who first loved me. A-MEN.  
new that joy will be, }  
till thy face I see, }

# IT WAS A LOVER AND HIS LASS

(FROM "AS YOU LIKE IT")

William Shakespeare

Thomas Morley

*Moderato* ♩ = 88

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano).

*mf* SOLO OR UNISON

1. It was a lov - er and his lass, With a hey, with a ho, with a
2. This car - ol they be - gan that hour, With a hey, with a ho, with a
3. Then, pret - ty lov - ers, take the time, With a hey, with a ho, with a

First line of musical notation for the song, featuring a melody in the right hand and a supporting bass line in the left hand. The dynamic is *mf* (mezzo-forte).

hey no - ni - no, and a hey . . no - ni - no, ni - no, That o'er the green corn -  
 hey no - ni - no, and a hey . . no - ni - no, ni - no, How that life was  
 hey no - ni - no, and a hey . . no - ni - no, ni - no, For love is crown - ed

Second line of musical notation for the song, featuring a melody in the right hand and a supporting bass line in the left hand.

fields did pass, }  
 but a flow'r } In spring time, in spring time, in spring time, The on - ly pret - ty  
 with the prime }

Third line of musical notation for the song, featuring a melody in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte).

ring time, When birds do sing, hey ding a ding a ding, hey ding a ding a ding, hey

ding a ding a ding; Sweet lov - ers love the spring.

*Allegro moderato*  $\text{♩} = 84$

**SOLO OR UNISON**

*mf* Lit - tle Da - vid, play on yo' harp, Hal - le - lul Hal - le - lul Lit - tle Da - vid, play on yo'

*mf* Hal - le - lul . . . . .

*f* harp, Hal - le - lul lul

## LITTLE DAVID

Negro Spiritual

*Allegro moderato*  $\text{♩} = 84$

**SOLO OR UNISON**

*mf* Lit - tle Da - vid, play on yo' harp, Hal - le - lul Hal - le - lul Lit - tle Da - vid, play on yo'

*mf* Hal - le - lul . . . . .

**TENOR (OR BASS) SOLO**

*f* O Hal - le - lul lul

*f* 1. Li'l Da - vid was a shep - herd boy, He slew Go - liath and sang for joy.  
2. Ole Dan - iel in de li - ons' den, But he came out all whole a - gain.  
3. Li'l Da - vid was a might - y king, And all de peo - ple came to sing.

*f* harp, Hal - le - lul lul

*D.C. al Fine*

## OH, MY LUVE'S LIKE A RED, RED ROSE

G. M. Garrett

SOPRANO AND ALTO  $\text{♩} = 126$ *Moderato*

1. Oh, my luve's like a red, red rose, That's new-ly sprung in June,  
2. Till a' the seas gang dry, my dear, And the rocks melt wi' the sun,

TENOR AND BASS

new - - ly sprung in June,  
rocks . . melt wi' the sun,

Oh, my luve's like the mel-o-die That's sweet-ly play'd in tune, That's  
I will luve thee still, my dear, While the sands o' life shall run, While the

sweet - ly play'd in tune, that's play'd  
sands, the sands o' life, o' life

sweet - - ly, sweet - ly play'd in tune, play'd in tune, tune. As fair art  
sands o' life, the sands o' life, o' life shall run, run. And fare thee  
sweet - ly play'd in tune, that's sweet-ly play'd in tune, tune.  
sands, the sands o' life, the sands o' life shall run, run.

sweet - - ly, sweet - ly play'd in tune, play'd in tune, tune.  
sands o' life, the sands o' life, o' life shall run, run.

thou, . . . my bon-nie lass, . . .  
well, . . . my on - ly luve, . . .

As fair art thou, my bon-nie lass, So deep in luve am I, And I will luve thee  
And fare thee well, my on - ly luve, And fare thee well a while: And I will come a -

still, my dear, Till a' the seas gang dry, And I will luv thee still, my dear, And  
gain, my luv, Tho' 'twere ten thou-sand mile, And I will come a - gain, my luv, And

*f* And I will luv thee, luv thee  
And I will come, will come a

I will luv thee, luv thee still, my dear,  
I will come, will come a - gain, my luv,

I will luv thee still, luv thee still, my dear, Till a' the seas gang dry.  
I will come a - gain, come a - gain, my luv, Tho' 'twere ten thou-sand mile.  
And I will luv thee still, my dear,  
And I will come a - gain, my luv, *rall.*

still, my dear, And I will luv thee still, my dear,  
gain, my luv, And I will come a - gain, my luv,

## O HUSH THEE, MY BABIE

Sir Walter Scott

Sir Arthur Sullivan

*p* 1. O hush thee, my ba-bie, thy sire was a knight, Thy moth-er a la-dy both  
2. O fear not the bu-gle, though loud-ly it blows; It calls but the war-ders that

gen-tle and bright, both gen-tle and bright. The woods and the glens from the tow'rs which we  
guard thy re- pose, that guard thy re- pose. Their bows would be bend-ed, their blades would be

## O HUSH THEE, MY BABIE

They are all . be - long - ing, dear ba - bie, to thee,  
Ere the step of a foe - man draws near to thy bed,

see, red, They are all Ere the step be - long - ing to thee, They are all be - of a foe - man draws near, Ere the step of a

O hush . . . .

long - ing, dear ba - bie, to thee. O hush thee, my ba - bie, O hush thee, my  
foe - man draws near to thy bed. O hush thee, my ba - bie, O hush thee, my

long - ing to thee. O hush thee,  
foe - man draws near. O hush thee,

. . thee, my ba - - - - - bie.

ba - bie, O hush thee, my ba - bie. 3. O hush thee, my ba - bie, the

time soon will come, When thy sleep shall be bro - ken by trum - pet and drum, by



trum-pet and drum. Then hush thee, my dar-ling, take rest while you may, For strife comes with strife . . . . strife comes with

man-hood, and wak-ing with day, For strife comes with man-hood and wak - ing with . . comes with man - hood, man-hood, and wak-ing with day, wak-ing with day. O

O hush . . . . thee, O hush . . . . day. O hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my hush thee,

. . thee, O hush . . . . thee, O hush thee, ba - bie, O hush thee, my babe, O hush thee, my ba - - bie! hush . . . . thee, O hush thee, hush thee, my babe,

## JESU, WORD OF GOD INCARNATE

(AVE VERUM)

Wolfgang Amadeus Mozart

*Adagio* ♩ = 72 *pp*

Je - su, Word of God In - car - nate, Of the  
A - ve, A - ve ve - rum cor - pus na - tum

*Adagio* *p*

Vir - gin Ma - ry born; On the cross thy sa - cred Bod - y, For  
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum in

*cresc.* *f*

sa - cred Bod - y  
im - mo - la - tum

*cresc.* *f*

us . . . . . men with nails was torn.  
cru - ce pro ho - mi - ne.

*f*

For us men with nails was torn.  
in cru - ce pro ho - mi - ne.

*f*

For us men with nails was torn.  
in cru - ce pro ho - mi - ne.

*f*

*p*

Cleanse us by the Blood and Wa - ter Stream - ing from thy  
*Cu - jus la - tus per - fo - ra - tum un - da flux - it et*

*p* *dim.*

*pp* *cresc* *en*

pierc - ed side. Feed us with thy Bod - y bro - ken,  
*san - guine. Es - to no - bis prae - gus - ta - tum in*

*pp* *cresc*

Feed us with thy Bod - y  
*Es - to no - bis prae - gus -*

*p* *cresc* *en*

*do* *f* *in mor* *now*

Now . . . and in death's ag - o - ny, Now, now . . .  
*mor tis ex - a - mi - ne, in mor*

*do* *f*

bro - ken, Now and in . . . death's ag - o - ny,  
*ta - tum in mor - tis ex - a - mi - ne,*

*do* *f*

## JESU, WORD OF GOD INCARNATE

now . . . . . and in death's ag - o - ny.  
 . . . . . tis ex - a - mi - ne.  
*dim. p pp*

. . . . . and in death's ag - o - ny.  
 . . . . . tis ex - a - mi - ne.  
*dim. p pp*

. . . . . and in death's ag - o - ny.  
 . . . . . tis ex - a - mi - ne.  
*dim. p pp tr*

## O WORSHIP THE KING

(LYONS)

Sir Robert Grant

Franz Joseph Haydn

$\text{♩} = 104$

1. O wor - ship the King All glo - rious a - bove; O grate - ful - ly  
 2. O tell of his might, O sing of his grace, Whose robe is the

sing His pow'r and his love; Our Shield and De - fend - er, The  
 light; Whose can - o - py, space; His char - iots of wrath The  
*cresc - en - do*

An - cient of days, Pa - vil - ioned in splen - dor, And gird - ed with praise.  
 thun - der - clouds form, And dark is his path On the wings of the storm. A - MEN.  
*f*

3 Thy bountiful care  
 What tongue can recite?  
 It breathes in the air,  
 It shines in the light.  
 It streams from the hills,  
 And descends to the plain,  
 It sweetly distils  
 In the dew and the rain.

4 Frail children of dust,  
 And feeble as frail,  
 In thee do we trust,  
 Nor find thee to fail;  
 Thy mercies, how tender,  
 How firm to the end,  
 Our Maker, Defender,  
 Redeemer, and Friend.

# JESUS, LOVER OF MY SOUL

(ABERYSTWYTH)

Charles Wesley

Joseph Parry

*mf*  $\text{♩} = 58$

1. Je - sus, Lov - er of my soul, Let me to thy bos - om fly,  
 2. Oth - er ref - uge have I none, Hangs my help - less soul on thee.  
 3. Plen - teous grace with thee is found, Grace to cov - er all my sin;

While the bil - lows near me roll, While the tem - pest still is high!  
 Leave, ah, leave me not a - lone, Still sup - port and com - fort me;  
 Let the heal - ing streams a - bound; Make and keep me pure with - in.

*mp*

Hide me, O my Sav - iour, hide, Till the storm of life is past;  
 All my trust on thee is stayed, All my help from thee I bring;  
 Thou of life the foun - tain art, Free - ly let me take of thee;

*f*

Safe in - to the ha - ven guide, O re - ceive my soul at last!  
 Cov - er my de - fense - less head With the shad - ow of thy wing!  
 Spring thou up with - in my heart, Rise to all e - ter - ni - ty. A-MEN.

## THOU'RT LIKE UNTO A FLOWER

(DU BIST WIE EINE BLUME)

Heinrich Heine

Translation by Natalie Macfarren

*Moderato* ♩ = 58

Anton Rubinstein

Op. 32, No. 5

*p*

Thou'rt like un - to a flow - er, As  
 Du bist wie ei - ne Blu - me, so

*pp* *p* *pp* *p*

*con Pedale*

fair, as pure, as bright, . . . I gaze on thee and sad - ness Steals  
 hold und schön und rein, . . . Ich schau' dich an, und Wch - muth schleicht

*cresc.*

*p*

o'er my heart's de - light, . . . I long on those gold-en tres - ses My  
 mir ins Herz hin - ein, . . . Mir ist, als ob ich die Hän - de aufs

*p* *p* *p*

fold - ed hands to lay, . . . Pray-ing that Heav'n may pre-serve thee So  
 Haupt dir le - gen sollt', . . . Be-tend, dass Gott dich er - hal - te so.

*mf* *fp*

*cresc.*

fair, so pure al - way, . . . Pray - ing that Heav'n may pre-serve thee,  
 rein und schon und hold, . . . Be - tend, dass Gott dich er - hal - te

*p*

So fair, so pure . . . al - way, . . .  
 so rein und schon . . . und hold, . . .

Pray - ing that Heav'n may pre-serve thee, . . .  
 be - tend dass Gott dich er - hal - te, . . .

So fair, so pure . . . al - way, . . .  
 so rein und schon . . . und hold, . . .

## A SPRING SONG

(FROM "THE AFTERGLOW")

Ciro Pinsuti

*Allegro moderato* ♩ = 88

SOPRANO AND ALTO

1. I sat be-neath the A-beles old, The meads were shot with green and gold, And  
 2. The bus-y bab-bling wa-ter-fall Me-lo-dious-ly kept time to all, The  
 3. O love-ly, love-ly, love-ly spring! O rob'd in sun-beams, bride-groom, king! Breathe

TENOR AND BASS

un - der-neath my feet there roll'd The lit - tle sil - v'ry Gad; The cuck-oo and the  
 rich May mu - sic mys - ti - cal . Ton'd to the fresh-'ning air; . Each rip - 'ning bud that  
 on my heart and bid me sing, Or rath - er praise and pray; For em - blems are these

thrush were sing-ing, sing-ing, sing-ing; The sheep-bells on the hills . were  
 o - pen, that o - pen, o - pen flies, Seem'd gasp-ing with a gay, . a  
 sun - ny, these sun - ny, sun - ny hours, These gold - - en meads and

thrush were sing - ing,  
 o - pen flies, that  
 sun - ny hours, these

hills were ring - ing,  
 gay sur - prise, a  
 meads and streams, and

ring - ing, ring - ing, ring - ing; All life was gay and glad! . All  
 gay . . sur - prise . To greet a world so fair, . To  
 streams, . and . . flowers, Of ev - er - last - ing May! . Of



1. Glad . . . . .  
 2. Fair . . . . .  
 3. May . . . . .

life was gay and glad! All life was gay and glad,  
 greet a world so fair, To greet a world so fair,  
 ev - er - last - ing May, Of ev - er - last - ing May,

was gay and glad! All life was gay, was gay and glad!  
 a world so fair, A world so fair, a world so fair!  
 of ev - er - last - ing, Of May, of ev - er - last - ing May!

was gay . . . . . and glad!  
 so fair, . . . . . so fair!  
 of ev - er - last - ing May!

## O GOD OF LOVE, O KING OF PEACE

(A SONG OF PEACE)

Henry W. Baker

Henry W. Baker

VOICES IN UNISON ♩ = 92

1. O God of Love, O King of Peace, Make wars thro'-out the world to cease;  
 2. Re-mem-ber, Lord, thy works of old, The won-ders that our fa - thers told;  
 3. Whom shall we trust but thee, O Lord? Where rest but on thy faith - ful word?

The wrath of sin - ful men re - strain, Give Peace, O God, give Peace a - gain!  
 Re - mem-ber not our sin's dark stain, Give Peace, O God, give Peace a - gain!  
 None ev - er called on thee in vain, Give Peace, O God, give Peace a - gain! A - MEN.

## PRITHEE, PRETTY MAIDEN

(FROM "PATIENCE")

W. S. Gilbert

Sir Arthur Sullivan

*Allegretto* ♩ = 100

GROSVENOR

*mp*

1. Prith-ee, pret-ty maid-en,  
2. Prith-ee, pret-ty maid-en,

*mf*

*mp*

*p*

prith-ee tell me true, Hey but I'm dole-ful, wil-low, wil-low wa-ly!  
will you mar-ry me? Hey but I'm dole-ful, wil-low, wil-low wa-ly!

*mp*

Have you e'er a lov-er a-dang-ling aft-er you? Hey wil-low wa-ly O!  
I may say at once I'm a man of prop-er-tee, Hey wil-low wa-ly O!

*mp*

*rall.*

I would fain dis-cov-er. If you have a lov-er, Hey wil-low wa-ly O!  
Mon-ey, I de-spise it, But man-y peo-ple prize it, Hey wil-low wa-ly O!

*rall.*

**PATIENCE**

*mp* Gen - tle sir, my heart is fro - lic - some and free, Hey but he's dole - ful,  
 Gen - tle sir, al - tho' to mar - ry I de - sign, Hey but he's dole - ful,

*p*

*mp* wil - low wil - low wa - ly! No - bod - y I care for comes a - court - ing me—  
 wil - low wil - low wa - ly! As yet I do not know you and so I must de - cline,

*mp*

Hey wil - low wa - ly O! No - bod - y I care for . .  
 Hey wil - low wa - ly O! To oth - er peo - ple go you, As

*rall.* Comes a - court - ing there - fore, Hey . . wil - low wa - ly O!  
 yet I do not know you, Hey . . wil - low wa - ly O!

*rall.*

## LO, HOW A ROSE E'ER BLOOMING

English translation by Dr. Paul R. Pope  
*Con animo e molto espressione*

Michael Praetorius

*♩ = 112*

*mp* frag - ile stem  
O glo - rious rose fair bloom - ing, From frag - ile stem hath sprung!  
*mp* frag - ile stem . . . hath sprung!  
From frag - ile stem hath sprung!

*a tempo mf* Jes - se came a son,  
As men of old were sing - ing, From Jes - se came a son, When bloom'd this  
*a tempo mf* Jes - se came a son,

*f* ra - diant flow - er A - mid the snows of win - ter, Close at the mid - night hour.  
*poco rit.* at the mid - night hour.

*p a tempo* I - sa - iah had . . . in mind;  
That rose with fra - grance lad - en, I - sa - iah had in mind;  
*p* I - sa - iah had in mind;

*a tempo mf* Should give to all . . . man-kind.  
Ma - ry, the ho - ly maid - en, Should give . . . to all man-kind. Thro' God's e -  
*a tempo mf* Should give to all man - kind.

## PRAYER OF THANKSGIVING

137

***f* ALL VOICES**

3. We all do ex -

tol thee, thou Lead - er in bat - tle, And pray that thou still our De - fend - er wilt

be; Let thy con-gre - ga - tion es - cape trib - u - la - tion; Thy name be ev - er

prais'd, O Lord, make us free!

Lord, make

ff 13.

us free! . . . . .

*ff*

*Ped.* \* *Ped.* \* *Ped.* \*

## THE FORTY-SECOND PSALM

Paraphrase by Ann White

French Chant

*mf*  $\text{♩} = 80$

1. { As the hart in wood-land wan-d'ring Thirst-eth for the wa-ters free,  
So my wea-ry soul is long-ing, Long-ing, Lord, to turn to thee.

2. { Soul, why art thou sad and wea-ry? Why, my soul, art thou down-cast?  
Trust in God and lean up-on him, For his strength shall hold thee fast.

(1.) For the God, the liv-ing One, Thirsts my soul till day is done;  
(2.) Lean up-on the Lord by day, He shall guide thee on thy way;

When shall I ap-pear be-fore him, Wor-ship and a-dore him?  
Rest, when dark-est night's de-scend-ing, In his love un-end-ing.

# THERE ARE MANY FLAGS IN MANY LANDS

M. H. Howlston

Arranged by Luther W. Goodhart

*Allegretto* ♩ = 104

*mf*

1. There are man - y flags in man - y lands, There are flags of . ev - 'ry  
 2. We shall al - ways love the Stars and Stripes, And we mean to be ev - er

hue; But there is no flag how - ev - er grand, Like our own Red, White and Blue.  
 true To this land of ours and the dear old flag, The Red, the White and the Blue.

## CHORUS

Then hur - rah for the flag, Our coun - try's flag, Its stripes and white stars

too; There is no flag in an - y land Like our own Red, White and Blue.

# SPRINGTIDE

(FRÜHLINGSZEIT)

Reinhold Becker

*Not too fast, with a joyful expression*

*mf*

1. When the spring-tide o'er the hills is seen And the  
2. When the gla-cier to the sun's heat yields And the

*mf*  $\text{♩} = 66$

*Ped.* \* *Ped.* \* *Ped.* \*

*p*

sun's warm rays dis-solve the snow, When the trees first don their  
moun-tains pour their tor-rents down, When in ver-dure clad their are

*dim - in - u - en - do* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*mf*

garb of green, And the vio-lets first their pur-ple show, When through  
all the fields And with songs of birds the woods re-sound, When the

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *f* *rit.*

hill and dale signs of win-ter fail, Gone is all the snow, And gales don't  
breez-es bear flow-ers' in-cense rare And the sky se-rene a-bove is

*mf* *cresc.* *f* *rit.*



*a tempo* *mf* *f*

blow, . . . Then the val-leys shout, and the hills a-bout Ech - o  
seen, . . .

*a tempo* *f* *R.H. 3* *mf* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

*mf*

the re - frain: Spring is come a - gain! Then the val - leys shout, and the

*mf*

*Ped.* \* *Ped.* \* *#Ped.* \*

*f*

hills cry out: Spring is come a - gain!

*f* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*2* *2* *1 and 3*

*Ped.* \* *Ped.* \* *Ped.*

## SPRINGTIDE

3. Ah! and was this not the time of year, When our

*dim.*

*p*

hearts first knew of love and bliss, When we grew to one an - oth - er

*mf*

*rit.*

*mf*

*mf*

*Ped.*

*Ped.*

dear, When our lips first lin - gered in a kiss? Then the

*a tempo*

*f*

*p*

*a tempo*

*f*

*mf*

*Ped.*

*Ped.*

glen a - woke, Win - ter's spell was broke, And the birds then sang till the

*cresc.*

*p*

*cresc.*

*Ped.*

*Ped.*

*Ped.*

*f*

wood - land rang, And the birds then sang till the wood - land rang. Then the

*Ped.* *p cresc* *en* *do* *cresc.*

val - leys cried and the hills re - plied, Then the val - leys cried and the

*Ped.* *p cresc* *en* *do* *cresc.*

*f* *mf*

hills re - plied. Spring has come at last! Spring has come at last! Then the

*Ped.* *mf* *f*

val - leys cried and the hills re - plied: Spring has come at last!

*Ped.* *f* *ff* *f*

*Ped.* *Ped.* *Ped.* *Ped.*

# CALM AS THE NIGHT

From the German

Carl Bohm

*Poco tranquillo* ♩ = 108

The piano introduction is in D major, 4/4 time. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth and sixteenth notes, creating a gentle, flowing motion. The left hand consists of chords and single notes. The piece concludes with a *rit.* (ritardando) marking.

*p* *mf*

Calm as the night, Deep as the sea, . . Thy love for

The vocal entry begins with a piano (*p*) dynamic. The melody is in the right hand, with a supporting bass line in the left hand. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamics shift to *mf* (mezzo-forte) for the second line.

*mp a tempo* *mf*

The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamics shift to *mp a tempo* (mezzo-piano, at tempo) for the first part and *mf* (mezzo-forte) for the second part.

me . . . should be, . . . .

*poco rit.* *a tempo*

me should be, . . . . should be. Calm as the

*poco rit.* *a tempo*

Calm as the night,

Calm as the

The vocal entry continues with a piano (*p*) dynamic. The melody is in the right hand, with a supporting bass line in the left hand. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamics shift to *poco rit.* (poco ritardando) for the first part and *a tempo* (at tempo) for the second part. The piece concludes with a *p* (piano) dynamic.

# CALM AS THE NIGHT

145

night, . . . And deep as the sea.

night, the night, And deep as the sea, the sea, . . . Thy love for  
calm as night,

night, . . . And deep as the sea, . . . . .

> dim - in - u - en - do

me, thy love for me . . . . . should be, . . . . . Thy love for

dim - in - u - en - do

*poco rit.* *a tempo*

me . . . . . should be.

me, for me

*a tempo*

*poco rit.*

*p a tempo*

CALM AS THE NIGHT

*p*

If thou lov'st me As I love

*p*

thee, . . . Thine, thine for - e'er I'll be, . . . I'll

*poco rit.* *a tempo*

*p*

e'er . . . I'll be, . . . I'll

*poco rit.* *a tempo*

*p*

*poco rit.* *a tempo cresc*

*f con moto*

Glow - ing as steel . . . .

be, Glow - ing as steel, glow - ing as steel, And

*f* *con moto*

be, . . . Glow - ing as steel, . . . .

*f con moto* *cresc* en - do

hills. . . .

firm as the hills, the hills, Thy love for me, thy ten - der

love . . . should be, . . .

love, thy love should be, . . . Thy love for me . . . should  
Thy ten-der love, thy love for me should

love . . . should be, should be, Thy love for me . . . should

*a tempo*

be. . . .

*a tempo*

*p a tempo*

*pp*

## YE BANKS AND BRAES O' BONNIE DOON

Robert Burns

*Slowly flowing* ♩ = 104

SOPRANOS AND ALTOS

Scottish Folk Song\*

*mf* Ye banks and braes o' bon - nie Doon, How can ye bloom sae fresh and fair? How

*legatissimo*

TENOR I AND II  
Ye banks

*mp* Banks and braes o' bon - nie Doon, How can ye bloom sae fresh and fair? How

Ah . . . ah . . . ah . . .

*legatissimo*

BASS I AND II

*mp* Ah . . .

*Slowly flowing*

*mp* *legatissimo*

can ye chant, ye lit - tle birds, and I sae wea - ry, fu' o' care? Thou'lt

can ye chant, ye lit - tle birds, and I sae wea - ry, fu' o' care?

ah . . . ah . . . ah . . .

ah . . . ah . . .

\* Set by PERCY GRAINGER for unison chorus of sopranos and altos, four men's voices (or semichorus of men), and whistlers. (Harmonium, piano or organ at will.)

N.B. The male voices (tenors I, II; basses I, II) should not be too many. As many men as possible should take the whistler part.



*f* break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn, Thou

*mf* *louden* Break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn (Hum)

*mf* *louden* Break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn .

*mf* *louden* Break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn .

*In time* *slow off*  
 minds me o' de - part - ed joys, de - part - ed nev - er to re - turn.  
 Ah  
*In time* *slow off*  
 dim - in - u - en - do  
 Ah  
 dim - in - u - en - do  
*In time* *slow off*  
 Ah  
*In time* *slow off*  
 dim - in - u - en - do

*In time*  
WHISTLERS (*Sounding one octave higher*)

*mf* *In time*

*mp* *In time*

Aft ha'e I rov'd by bon-nie Doon to see the rose and woodbine twine, And  
(Hum) . . . . .

*p* *In time*

(Hum) . . . . .

*p* *In time*

(Hum) . . . . .

*mf*

il - ka bird sang o' its luve, and fond - ly sac did I o' mine. Wi'

. . . . .

*louden lots*

*slow off*

light - some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, But

*mp* *louden* *slow off*

Light - some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, . . .  
 Light-some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, But

*mp* *louden* *slow off*

*mf* *louden bit by bit* *slow off*

Light - some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, But

*lingeringly* *soften bit by bit* *slow off lots* *short long*

*lingeringly* *soften bit by bit* *slow off here* *short long*

*mf* my fause lov - er staw my rose, but ah! he left the thorn wi' me.  
 But my fause luvie staw my rose,

*f* *lingeringly* *soften bit by bit* *slow off lots* *short long*

Ah . . . . ah . . . . but ah! he left the thorn wi' me.  
 Ah . . . . ah . . . . ah! but he

*mf* *lingeringly* *soften bit by bit* *slow off lots* *short long*

Ah . . . . . ah! he left the thorn wi' me.

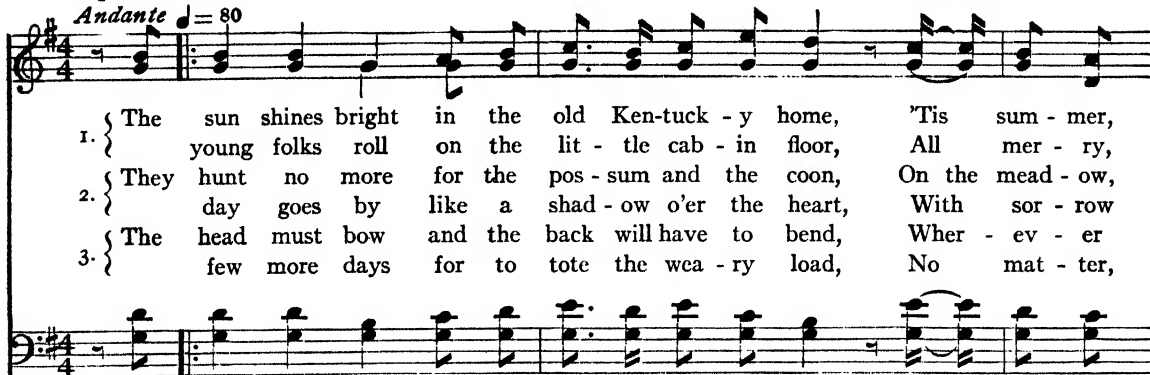
*mp* *soften bit by bit* *slow off lots* *short long*

*p*

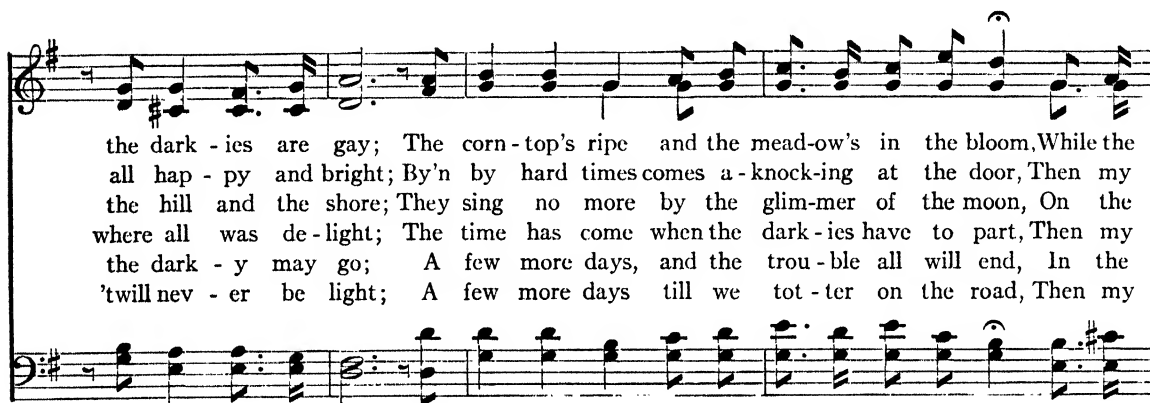
## MY OLD KENTUCKY HOME

Stephen C. Foster

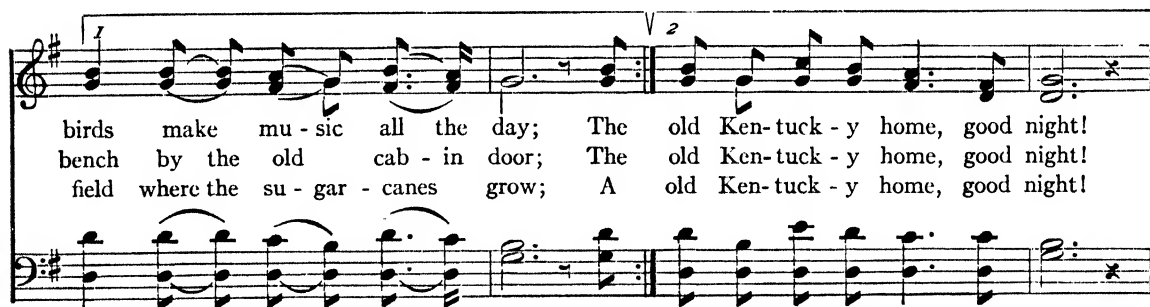
Stephen C. Foster

*Andante*  $\text{♩} = 80$ 


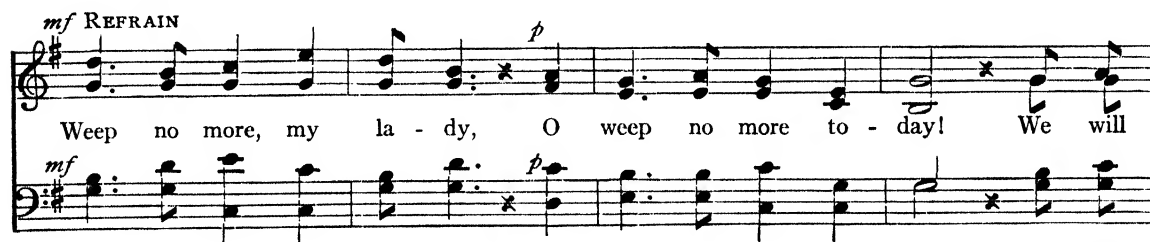
1. { The sun shines bright in the old Ken-tuck - y home, 'Tis sum - mer,  
 young folks roll on the lit - tle cab - in floor, All mer - ry,  
 2. { They hunt no more for the pos - sum and the coon, On the mead - ow,  
 day goes by like a shad - ow o'er the heart, With sor - row  
 3. { The head must bow and the back will have to bend, Wher - ev - er  
 few more days for to tote the wea - ry load, No mat - ter,



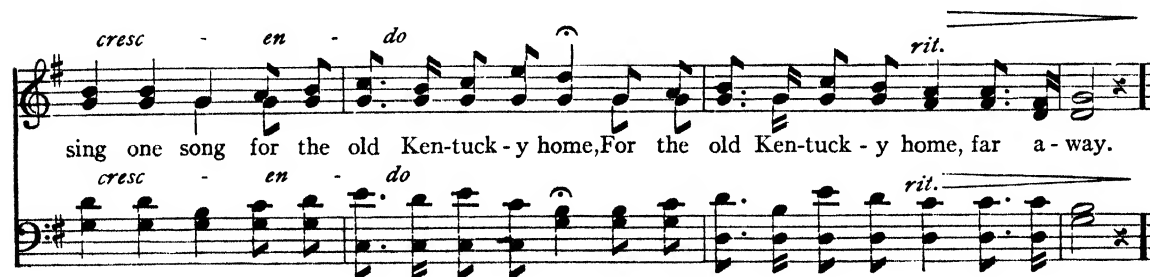
the dark - ies are gay; The corn-top's ripe and the mead-ow's in the bloom, While the  
 all hap - py and bright; By'n by hard times comes a-knock-ing at the door, Then my  
 the hill and the shore; They sing no more by the glim-mer of the moon, On the  
 where all was de-light; The time has come when the dark-ies have to part, Then my  
 the dark - y may go; A few more days, and the trou-ble all will end, In the  
 'twill nev - er be light; A few more days till we tot - ter on the road, Then my



birds make mu - sic all the day; The old Ken-tuck - y home, good night!  
 bench by the old cab - in door; The old Ken-tuck - y home, good night!  
 field where the su - gar - canes grow; A old Ken-tuck - y home, good night!



*mf* REFRAIN  
 Weep no more, my la - dy, O weep no more to - day! We will



*cresc* - *en* - *do* *rit.*  
 sing one song for the old Ken-tuck - y home, For the old Ken-tuck - y home, far a - way.  
*cresc* - *en* - *do* *rit.*

# GOD EVER GLORIOUS

(RUSSIAN HYMN)

Samuel Francis Smith

*Maestoso* ♩ = 104

Alexis Lwoff

*f*

1. God ev - er glo - ri - ous Sov - 'reign of na - tions, Wav - ing the ban - ner of  
 2. Still may thy bless - ing rest, Fa - ther most ho - ly, O - ver each moun - tain, rock,

*f*

*mf* *f* *cresc.*

Peace o'er the land. Thine is the vic - to - ry, Thine the sal - va - tion,  
 riv - er, and shore. Sing Hal - le - lu - jah! Shout in ho - san - nas!

*mf* *f* *cresc.*

*ff* *mf*

Strong to de - liv - er, Own we thy hand. Thine is the vic - to - ry,  
 God keep our coun - try Free ev - er - more. Sing Hal - le - lu - jah!

*ff* *mf*

*f* *cresc.* *ff*

Thine the sal - va - tion, Strong to de - liv - er, Own we thy hand.  
 Shout in ho - san - nas! God keep our coun - try Free ev - er - more.

*f* *cresc.* *ff*

## GRANDER THAN OCEAN'S STORY

W. F. S.

(GOD'S LOVE)

William F. Sherwin

$\text{♩} = 104$

1. Grand - er than o - cean's sto - ry, Or songs of for - est trees; Pur - er than breath of morn - ing,  
 2. Dear - er than an - y lov - ings The tru - est friends be - stow; Strong - er than all the yearn - ings  
 3. Rich - er than all Earth's treas - ure, The wealth my soul re - ceives; Bright - er than roy - al jew - els,

*cresc - - en - - do*

Or eve - ning's gen - tle breeze; Clear - er than moun - tain ech - oes Ring out from peaks a -  
 A moth - er's heart can know; Deep - er than Earth's foun - da - tions, And far a - bove all  
 The crown that Je - sus gives; Won - drous the con - de - scen - sion, And grace be - yond de -

*cresc - - en - - do*

*f*

bove, Rolls on the glo - rious an - them Of God's e - ter - nal love!  
 thought; Broad - er than Heav'n's high arch - es—The love that Christ has brought.  
 gree! I would be ev - er sing - ing The love of Christ to me. A - MEN.

## ETERNAL ARE THY MERCIES, LORD

Rev. Isaac Watts

(OLD HUNDREDTH)

Louis Bourgeois

*Maestoso*  $\text{♩} = 60$ 

*mf*

1. E - ter - nal are thy mer - cies, Lord; E - ter - nal truth at - tends thy word;  
 2. Praise God from whom all bless - ings flow; Praise him, all crea - tures here be - low;

*mf*

Thy praise shall sound from shore to shore, Till suns shall rise and set no more.  
Praise him, ye heav'n - ly host a - bove, Praise him, my soul, for all his love. A - MEN.

*f*

## O COME, ALL YE FAITHFUL

(ADESTE FIDELES)

Translated by F. Oakeley

John Reading

*mf*  $\text{♩} = 108$

1. O come, all ye faith - ful, joy - ful and tri - um - phant, To Beth - le - hem  
2. x Sing, choirs of an - gels, sing in ex - ul - ta - tion, x Thro' heav'n's high  
3. x Yea, Lord, we greet thee, born for our sal - va - tion, x Je - sus, for -

*mf*

*f*

has - ten now with glad ac - cord; Come and be - hold him, born the King of an - gels;  
arch - es be your prais - es poured; Now to our God be glo - ry in the high - est;  
ev - er be thy name a - dored; Word of the Fa - ther, now in flesh ap - pear - ing;

*f*

*After each stanza* *mp* *cresc* *en* *do*

O come, let us a - dore him, O come, let us a - dore him,

*cresc* *en* *do*

*poco rit.* *f*

O come, let us a - dore him, Christ, the Lord. A - MEN.

*poco rit.*

## SEE, THE CONQUERING HERO COMES

(FROM "JUDAS MACCABAEUS")

George Frederick Handel

CHORUS OF YOUTHS\*

1ST SOPRANO ♩ = 72

*mp*  
See, the con-qu'ring he - ro comes, Sound . . the trum-pets, beat . . the drums;

2ND SOPRANO  
*mp*  
See, the con-qu'ring he - ro comes, Sound . . the trum-pets, beat the drums;

ALTO  
*mp*  
See, the con-qu'ring he - ro comes, Sound the trum-pets, beat the drums;

SOLO HORNS

*mf*

Sports . . pre-pare, . . the lau - rel bring, Songs . . of tri-umph to . . him sing,

Sports . . pre-pare, . . the lau - rel bring, Songs of tri-umph to . . him sing,

Sports . . pre-pare, . . the lau - rel bring, Songs . . of tri-umph to . . him sing,

*mp*

\* Usually sung as a Trio



Sports pre - pare, the lau - rel bring, Songs . . of tri - umph to . . him sing.

Sports pre - pare, the lau - rel bring, Songs . . of tri - umph to him sing.

Sports pre - pare, the lau - rel bring, Songs of tri - umph to him sing.

DUET OR CHORUS  
SOPRANO 1<sup>mo</sup>

See the God - like youth . . ad - vance, Breathe . . the

SOPRANO 2<sup>do</sup>

flutes, and lead . . the dance; Myr - tle wreaths and ros - es twine, To

## SEE, THE CONQUERING HERO COMES

deck . . . the he - ro's brow . . . di - vine; Myr - tle . . . wreaths and

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'deck . . . the he - ro's brow . . . di - vine; Myr - tle . . . wreaths and'.

ros - - es twine, To deck . . . the he - ro's brow . . . di - vine.

This system contains the next two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'ros - - es twine, To deck . . . the he - ro's brow . . . di - vine.'

**FULL CHORUS**  
**SOPRANO AND ALTO**

*f* See, the con - qu'ring he - - - ro comes, Sound . . . the trum - pets,

**TENOR AND BASS**

*f*

This system contains the full chorus of the song. It includes staves for Soprano and Alto, Tenor and Bass, and the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'See, the con - qu'ring he - - - ro comes, Sound . . . the trum - pets,'. The piano accompaniment starts with a forte (*f*) dynamic.

beat the drums; Sports . . . pre - pare, the lau - rel bring,

This system contains the first two staves of music. The vocal line (treble and bass clef) begins with a key signature of one sharp (F#) and a common time signature. The lyrics are 'beat the drums; Sports . . . pre - pare, the lau - rel bring,'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes, with a repeat sign after the first measure.

Songs . . . of tri - umph to . him sing. See the con - qu'ring

This system contains the next two staves of music. The vocal line continues with the lyrics 'Songs . . . of tri - umph to . him sing. See the con - qu'ring'. The piano accompaniment continues with a similar rhythmic pattern, featuring a repeat sign and a dynamic marking of *ff* (fortissimo) above the staff.

he - - ro comes, Sound . . . the trum - pets, beat the drums.

This system contains the final two staves of music. The vocal line concludes with the lyrics 'he - - ro comes, Sound . . . the trum - pets, beat the drums.'. The piano accompaniment continues with the same rhythmic pattern, ending with a repeat sign and a final chord.

# THE STAR-SPANGLED BANNER

(SERVICE VERSION)

Francis Scott Key

John Stafford Smith

*With spirit* ♩ = 104

UNISON

*mf*

1. O . . say! can you see, by the dawn's ear - ly light, What so proud - ly we  
2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haught-y  
3. O . . thus be it ev - er, when free - men shall stand Be - tween their loved

hail'd at the twi-light's last gleam-ing? Whose broad stripes and bright stars, thro' the per - il - ous  
host in dread si - lence re - pos - es, What is that which the breeze, o'er the tow - er - ing  
homes and the war's des - o - la - tion! Blest with vic - t'ry and peace, may the heav'n-res-cued

*mf*

fight, O'er the ram - parts we watch'd, were so gal - lant - ly stream-ing? And the rock-et's red  
steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it catch-es the  
land Praise the Pow'r that hath made and pre-serv'd us a na - tion! Then con - quer we

UNISON

*mf*

glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there.  
gleam of the morn-ing's first beam, In full glo - ry re - flect-ed now shines on the stream.  
must, when our cause it is just, And this be our mot-to: "In . . God is our Trust!"

REFRAIN  $\text{♩} = 96$

O say, does that Star-span-gled Ban-ner yet  
'Tis the Star-span-gled Ban-ner, O long may it  
And the Star-span-gled Ban-ner in tri-umph shall

*broaden* *ff*

(1) wave O'er the land of the free and the home of the brave?  
(2 & 3) wave O'er the land of the free and the home of the brave.

*ff*

## MY COUNTRY, 'TIS OF THEE

Samuel Francis Smith

(AMERICA)

Henry Carey

*Andante con moto*  $\text{♩} = 84$

1. My coun-try, 'tis of thee, Sweet land of lib-er-ty, Of thee I sing. Land where my  
2. My na-tive coun-try, thee, Land of the no-ble free, Thy name I love. I love thy  
3. Let mu-sic swell the breeze, And ring from all the trees Sweet free-dom's song. Let mor-tal  
4. Our fa-thers' God, to thee, Au-thor of lib-er-ty, To thee we sing. Long may our

*mf* *f*

fa-thers died! Land of the Pil-grim's pride! From ev-'ry moun-tain side, Let free-dom ring!  
rocks and rills, Thy woods and tem-pled hills; My heart with rap-ture thrills Like that a-bove.  
tongues a-wake; Let all that breathe partake; Let rocks their si-lence break, The sound pro-long.  
land be bright With free-dom's ho-ly light; Pro-tect us by thy might, Great God, our King!

## EVENING AND MORNING

Gregory Smith

DOUBLE QUARTET, OR SEMICHORUS

Sir Herbert Oakeley

*pp Lento* ♩ = 60

1. Comes at times, a still-ness as of e-ven, Steep-ing the soul in  
 2. Comes at times, a voice of days de-part-ed, On the dy-ing

PIANO OR ORGAN

Steep-ing the soul in  
 On the dy-ing

*dim in u en do*

mem-o-ries of love,  
 breath of eve-ning borne,  
 mem-o-ries of love,  
 dy-ing breath of eve-ning borne.  
*dim in u en do*

As when the glow is  
 Sinks then the trav-ler

mem-o-ries of love,  
 breath of eve-ning borne,  
*dim in u en do*

sink-ing out of heav-en, As when the twi-light deep-ens in the grave.  
 faint and wea-ry-heart-ed, "Long is the way," it whis-pers, "and for-lorn."

*rall.**rall.**rall.*

# EVENING AND MORNING

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FULL CHORUS  
*f ed animato* ♩ = 80

Comes, at length, a sound of man - y voic - es, As when the waves break  
Comes, at last, a voice of thrill - ing glad - ness, Borne on the breez - es

a sound of man - y voic - es,  
a voice of thrilling glad - ness,

light - ly on the shore; (break light - ly,) As when at dawn the  
of the ris - ing day; (— Say - ing,) Say - ing, "The Lord shall

feath - er'd choir re - joic - es, Sing - ing a - loud, be - cause the night is o'er.  
make an end of sad - ness," Say - ing, "The Lord shall wipe all tears a - way."

feath - er'd choir re - joic - es, Sing - ing,  
make an end, an end of sad - ness,

feath - er'd choir re - joic - es,  
make an end of sad - ness,

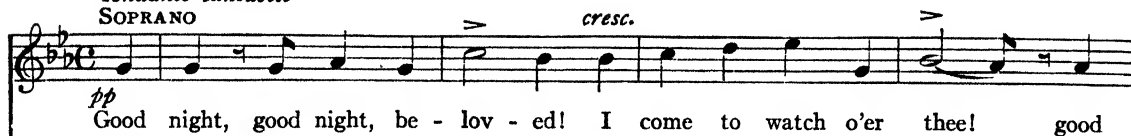
# GOOD NIGHT, GOOD NIGHT, BELOVED!

H. W. Longfellow

Ciro Pinsuti

*Andante cantabile*

SOPRANO



ALTO



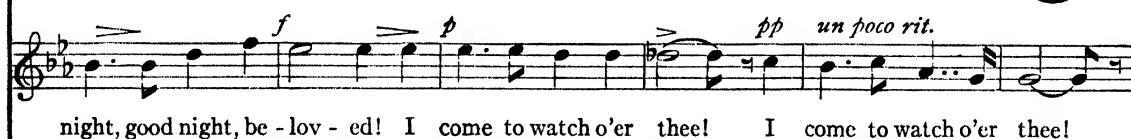
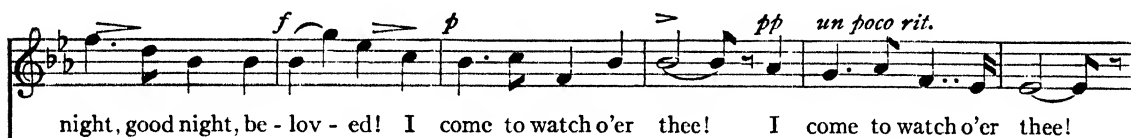
TENOR



BASS

*Andante cantabile*

pp

*For rehearsal only*



*mf risoluto* *cresc.* *f*

To be near thee, to be near thee, a - lone is peace for me, to be near thee, to be

*mf risoluto* *cresc.* *f*

*mf risoluto* *cresc.* *f*

To be near thee, a - lone is peace for me, to be

*cresc.* *f*

*mf risoluto* *cresc.* *f*

*ff* *p* *p* *p rall.*

near thee, a - lone is peace for me! Good night, be - lov - ed! I come to watch o'er thee!

*ff* *p* *p* *p rall.*

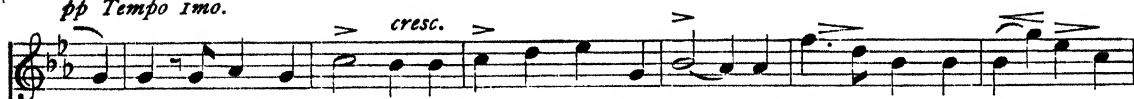
near thee, a - lone is peace for me! Good night, be - lov - ed! I come to watch o'er thee!

*ff* *p* *p* *p rall.*

Good night, good night,

*ff* *p* *p* *p rall.*

## GOOD NIGHT, GOOD NIGHT, BELOVED!

*pp Tempo imo.*

Good night, good night, be-lov - ed! I come to watch o'er thee, good night, good night, be-lov - ed! I



Good night, good night, be-lov - ed! I come to watch o'er thee, good night, good night, be-lov - ed! I



come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morn-ing, Thy



come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morn-ing, Thy



*pp*

lips are crim-son flow'rs, thy lips are crim-son flow'rs.

*pp*

*pp*

lips are crim-son flow'rs, thy lips are crim-son flow'rs. Good

*p* *pp*

are crim-son flow'rs, Thine eyes are stars of morn-ing, Thy lips are crim-son flow'rs,

*rall.* *molto ritenuto*

Good night, be-lov-ed! the wea-ry hours, while I count the wea-ry hours.

*rall.*

*rall.* *molto ritenuto*

night, be-lov-ed! the wea-ry hours, while I count the wea-ry hours.

*rall.*

While I count the wea-ry hours, while I count the wea-ry hours.

*rall.* *molto ritenuto*

## GOOD NIGHT, GOOD NIGHT, BELOVED!

*p* *Tempo rmo.*

Good night, good night, be - lov - ed! I come to watch o'er thee! good night, good night, be -

*p*

Good night, good night, be - lov - ed! I come to watch o'er thee! good night, good night, be -

*p*

*Tempo rmo.*

*p* *animando a poco a poco* *f* *p*

lov - ed! I come to watch o'er thee! I come, I come, I come to

*f* *p*

*p* *cresc.* *f*

lov - ed! I come to watch o'er thee! I come, . . I come, . . I come, . . I come to

*f* *p*

I come, I come, I come to

*p* *animando a poco a poco* *p*

# GOOD NIGHT, GOOD NIGHT, BELOVED!

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watch, to watch o'er thee, I come, I come to watch, to watch o'er  
 I come, I come to watch o'er  
 watch, to watch o'er thee, I come, I come to watch o'er  
 watch, to watch o'er thee,

*p* *f* *dim.* *p* *f* *dim.* *f* *dim.* *p* *f* *dim.*

thee. Good night, . . . good night, . . . good night!  
 thee. Good night, good night, good night, good night!  
 thee. Good night, good night, good night, good night! .  
 Good night, . . . good night! . . . .

*p* *rall. e dim.* *pp* *p* *rall. e dim.* *pp* *p* *rall. e dim.* *pp* *p* *rall. e dim.* *pp*

## O HOLY NIGHT

(CANTIQUE DE NOËL)

Adolphe Adam

*mp**Andante maestoso* ♩ = 72

1. O ho - ly  
2. Tru - ly he

night! the stars are brightly shin - ing, 'tis the night of the dear Sav - iour's  
taught us to love one an - oth - er; His law is love, and his gos - pel is

birth;  
peace;

Long lay, the world in sin and er - ror  
Chains shall be break, for the slave is our

pin - ing, Till he appeared and the soul felt its worth.  
broth - er, And in his name all op-pres - sion shall cease.

*piu mosso*  
*p* A Sweet

thrill of hope the wea - ry soul re-joic - es, For yon - der breaks a  
hymns of joy in grate-ful cho - rus raise we, Let all with - in us

*mosso*

new and glo - rious morn, Fall on your knees, Oh,  
praise his ho - ly name; Christ is the Lord, Oh,

*f*

hear . . . . the an - gel voic - es! O night . . . di -  
praise . . . . his name for-ev - er! His pow'r . . . and

vine, . . . O . . night . . . when Christ was born! O  
glo - ry . . ev - er-more pro-claim! His

*dim.*

O HOLY NIGHT

night, . . . . O ho - - - ly night, O night di -  
pow'r . . . . and glo - - - ry ev - er - more pro-

*cresc* - - *en* - - *do* *f*

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with a half note 'night' followed by a dotted half note 'O', then a half note 'ho' and a dotted half note 'ly', and finally a half note 'night' followed by a dotted half note 'O'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. A 'cresc' marking is placed under the first staff, and an 'en do' marking is under the second staff. A forte 'f' dynamic is indicated at the start of the second staff.

vine! }  
claim! }

Fall on your knees, Oh,

This system contains the second vocal line and the next two staves of the piano accompaniment. The vocal line continues with a half note 'vine!' followed by a dotted half note 'claim!', then a half note 'Fall' and a dotted half note 'on', and finally a half note 'your' and a dotted half note 'knees, Oh,'. The piano accompaniment continues with the same eighth-note patterns. A 'fall' marking is placed above the vocal line. A forte 'f' dynamic is indicated at the start of the second staff.

hear . . . the an - gel voic - es! O night di - vine, . . O

O

This system contains the third vocal line and the final two staves of the piano accompaniment. The vocal line begins with a half note 'hear' followed by a dotted half note 'the', then a half note 'an - gel' and a dotted half note 'voic - es!', and finally a half note 'O' and a dotted half note 'night', and finally a half note 'di - vine,' followed by a dotted half note 'O'. The piano accompaniment continues with the same eighth-note patterns. A forte 'f' dynamic is indicated at the start of the second staff.



night when Christ was born! O night, O ho - ly night, O night di - vine! D.S.

*f* *ff rit.* *a tempo*

*f* *ff rit.* *a tempo* D.S.

## JESUS, MY LORD, MY GOD, MY ALL

(ST. CHRYSOSTOM)

Henry Collins

Joseph Barnby

*sempre cresc.*

*p*  $\text{♩} = 80$

1. Je - sus, my Lord, my God, my all, Hear me, blest Sav - iour, when I call; Hear me, and  
2. Je - sus, too late I thee have sought, How can I love thee as I ought; And how ex -

from thy dwell - ing-place Pour down the rich - es of thy grace; Je - sus, my Lord, I  
tol thy match-less fame, The glo - rious beau - ty of thy name? Je - sus, my Lord, I

thee a - dore, O make me love thee more and more. A - MEN.

3 Jesus, what didst thou find in me  
That thou hast dealt so lovingly?  
How great the joy that thou hast brought,  
So far exceeding hope or thought!  
Jesus, my Lord, I thee adore,  
O make me love thee more and more.

4 Jesus, of thee shall be my song,  
To thee my heart and soul belong;  
All that I have or am is thine,  
And thou, blest Saviour, thou art mine.  
Jesus, my Lord, I thee adore,  
O make me love thee more and more.

## YEA, THOUGH I WALK

(PSALM XXIII-4)

Sir Arthur Sullivan

*Andante*  $\text{♩} = 58$

*pp*

Yea, tho' I walk thro' the val-ley of the shad-ow of death, I will fear no e - vil,

*f*

for thou . . art with me. Yea, tho' I walk thro' the val-ley of the shad-ow of

*f*

*cresc.*

death, I will fear no e - vil, Thy rod and thy staff . . com - fort . . me . .

and staff com - fort me.

*cresc.*

com - fort . . me . .

*f*

Thy rod . . and staff com - fort me. Yea, tho' I walk thro' the val-ley of the

*pp*

*cresc.*

no e - vil . . with me. Yea,

*dim.*

shad-ow of death, I will fear . . no e - vil, for thou art with me.

*cresc.*

*dim.*

me.

fear no e - vil . . with me. Yea, tho' I

# HEAVE AWAY, MY JOHNNY

Traditional

Sea Chantey

SOLO OR UNISON (BASSES AND TENORS)

♩. = 72

1. As I walked out one morn - ing fine, All in the month of May,  
 2. Where are you go - ing, pret - ty maid? I un - to her did say.  
 3. What is your for - tune, pret - ty maid? I un - to her did say.  
 4. Then I'll not mar - ry you, fair maid, I un - to her did say.

## REFRAIN

Heave a - way, . . my John - ny, heave a - way, . . a - way!

## SOLO OR UNISON

(BASS AND TENOR) I o - ver - took a pret - ty maid, And un - to her did say,  
 (SOP. AND ALTO) I'm go - ing a - milk - ing, sir, she said, All in the month of May.  
 " " " My for - tune is my face, she said, All in the month of May.  
 " " " No - bod - y asked you, sir, she said, All in the month of May.

## REFRAIN

Heave a - way, . . my jol - ly boys, We're all bound a - way!

# THE SEA HATH ITS PEARLS

Henry W. Longfellow

Ciro Pinsuti

*Andante moderato* ♩ = 80*pp e staccato**sosten. e cresc.*

The sea hath its pearls, the heav'n hath its stars, But my heart, my

heart, . . my heart hath its love. Great are the sea and the heav'n, Yet

great - er is my heart, And fair - er than pearls or stars Flash-es and beams my

love. Thou lit - tle youth - ful maid - en, Come un - to my great heart, Come un - to my great heart, Thou

lit - tle youth - ful maid - en, Come un - to my great heart; lit - tle youth - ful maid - en, Come un - to my great heart;

My

## THE SEA HATH ITS PEARLS

*con molto accento*  
 My heart and the sea and the heav'n Are  
*con molto accento*  
 heart and the sea and the heav'n Are melt-ing a-way with love, Are  
*con molto accento*  
 heart and the sea and the heav'n Are melt-ing a-way with  
 melt-ing a-way with love  
 heav'n Are melt - ing a-way with love, a - way with love, are melt-ing a -  
 love, are melt - ing a - way, . . . are melt - ing a -  
 are melt-ing a-way, a - way with love, are melt-ing a-way, are  
 way, a - way with love,  
 way . . . with love, are melt-ing a - way, are melt-ing a - way with  
 melt-ing a-way with love,  
 love, are melt-ing a - way, a - way with love, are melt-ing a -  
 with love, . . . with love, . . . with love, . . .  
*dim.* *dim.* *p*

## THE SEA HATH ITS PEARLS

*rall.* way, a-way with love! *molto rall.* The sea hath its *pp staccato a tempo*

. . . with love, . . . are melt-ing a-way with love! . . .

*rall.* *molto rall.* *pp staccato* The sea hath its

*p* pearls, the heav'n hath its stars, *sosten. e cresc.* But my

. . . The sea hath its pearls, . . . The heav'n hath its stars,

*mp* pearls, *p* the heav'n hath its stars, But my

*f* heart, my heart, . . my heart hath its love, my heart, my heart, my *cresc. e animando molto*

But my *f* heart, my heart, . . . *cresc. animando molto*

heart, . . . my heart, . . . my heart, . .

*ff* heart hath its love, *rall.* *a tempo* my heart hath its love, *pp* my

*p e stacc.* *pp*

. . .

*grandioso* heart hath its love, my heart hath its love! . . . *pp*

*e stacc.* *pp*

## FAREWELL TO THE FOREST

Felix Mendelssohn

Moderato ♩ = 96  
SOPRANO AND ALTO

1. O for - est broad and sweep - ing! O leaf - y wood - land shades! What joy, when morn is  
2. The woods have whis - p'ring mu - sic That mur - murs in mine ear Kind tho'ts of truth and

TENOR AND BASS

The town and all its pleas - ures  
'Tis na - ture's truth - ful lan - guage

beam - ing, To wan - der 'mid your glades The town and all . . . its pleas - ures  
du - ty My fu - ture life to cheer. 'Tis na - ture's truth - ful lan - guage

The town and all its pleas - ures  
'Tis na - ture's truth - ful lan - guage

No charms for me dis - close; But 'mid the syl - van for - est My heart finds sweet re -  
That breathes in ev - 'ry tone, And did we mind the warn - ings, Pure joy would be our

But  
And

My heart finds sweet re - pose.  
Pure joy would be our own.

pose, But 'mid the syl - van for - est My heart . . . finds sweet re - pose.  
own, And did we mind the warn - ings, Pure joy . . . would be our own.

'mid the syl - van for - - - est My heart finds sweet re - pose.  
did we mind the warn - - - ings, Pure joy would be our own.

## A JOYFUL CHRISTMAS SONG

English version by K. K. D.

F. A. Gevaert

*Andantino* ♩ = 66

SOPRANO

*p*

1. Now be - hold the Babe, Je - sus pure and ho - ly, On a Christ - mas night  
 2. Je - sus meek and mild, Je - sus young and fair, . . . On his moth - er's breast

*p* (For rehearsal only)

Born in sta - ble low - ly. Shep - herds, thro' the dark - ness led, Came to wor - ship  
 Learned his eve - ning prayer; Prayed for peace - ful sleep at night, Till the dawn of

ALTO

by his bed, There the wise men found him, Laid their gifts a - round him,  
 morn - ing light; Prayed to Ma - ry Moth - er, Prayed to God the Fa - ther,

There the wise men found him, Laid their gifts a -  
 Prayed to Ma - ry Moth - er, Prayed to God the



*poco rit.* *a tempo mf legato*

Frank - in - cense and myrrh and gold Won - drous to be - hold. Well they knew, men so wise,  
 Raised his voice to heav'n a - bove Full of praise and love. So must we look on high,

*poco rit.* *mf* *a tempo*

round him, Frank - in - cense and myrrh and gold  
 Fa - ther, Raised his voice to heav'n a - bove

*legato*  
*poco rit.* *mf a tempo*

SOPRANO AND ALTO *pp*

I. & 2. He was Lord of earth and skies. The an - gels are chant - ing forth a glad No - el.

TENOR AND BASS *pp*

*p* *ff*

Now lift we our voic - es and the cho - rus swell. No - el! No - el! No -

*p* *ff*

## A JOYFUL CHRISTMAS SONG

*riten. poco* *a tempo*

el! Sing we all No - el! No - el! No - el! Sing we all No - el! (1) Je - sus pure and  
(2) Come my soul, with

*pp* *a tempo*

*riten. poco* *a tempo*

*pp a tempo*

ho - - ly, Born in sta - ble low - - ly, Fair and ten - der child, fair and  
glad - - ness, Cast a - side all sad - - ness, Let your griefs be done, let your

*sempre p* *sempre p*

ten - der child; 'Neath the bright star shin - - ing, On the straw re -  
griefs be done. Praise to Ma - ry Moth - - er, Praise to God the

*sempre p* *sempre p*

D.C.

clin - ing Like a lamb so mild, Like a lamb so mild.  
Fa - ther For his won-drous Son, For his won - drous Son. The an - gels are

chant-ing forth a glad No - el. Now lift we our voic - es and the cho - rus swell. No -

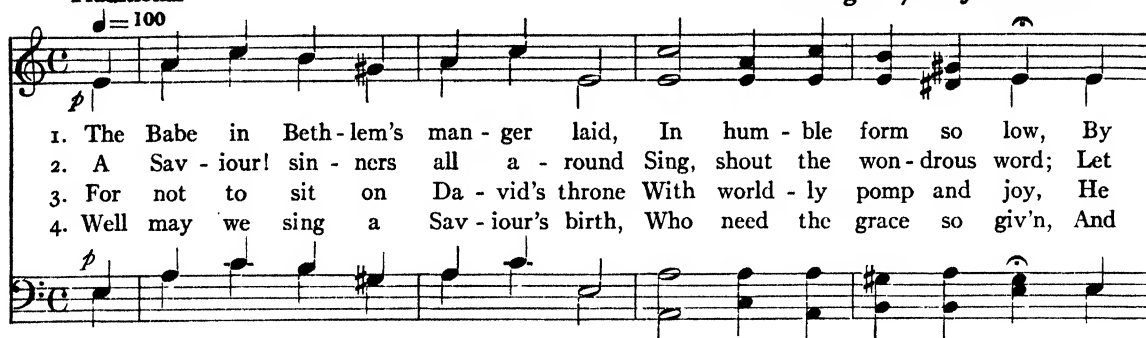
el! No - el! No - el! Sing we all No-el! No-el! No-el! Sing we all No-el!

# THE BABE IN BETHLEHEM'S MANGER LAID

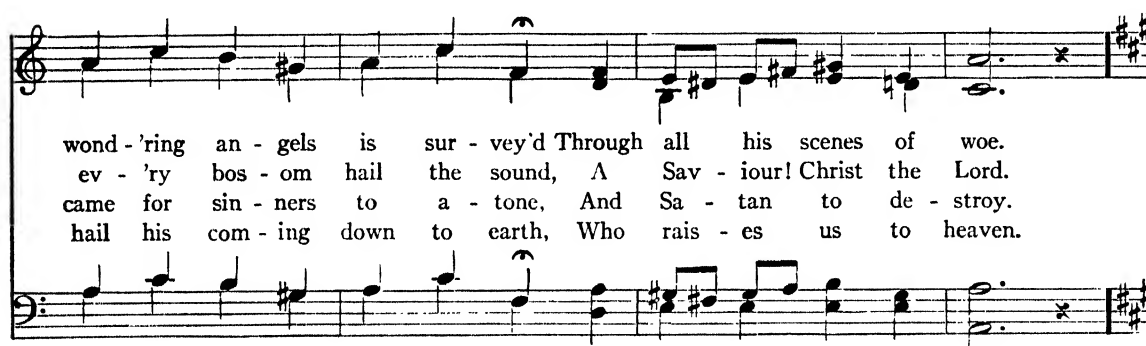
Traditional

English Song  
Arranged by Sir John Stainer

*♩ = 100*



1. The Babe in Beth-lem's man-ger laid, In hum-ble form so low, By  
 2. A Sav-iour! sin-ners all a-round Sing, shout the won-drous word; Let  
 3. For not to sit on Da-vid's throne With world-ly pomp and joy, He  
 4. Well may we sing a Sav-iour's birth, Who need the grace so giv'n, And

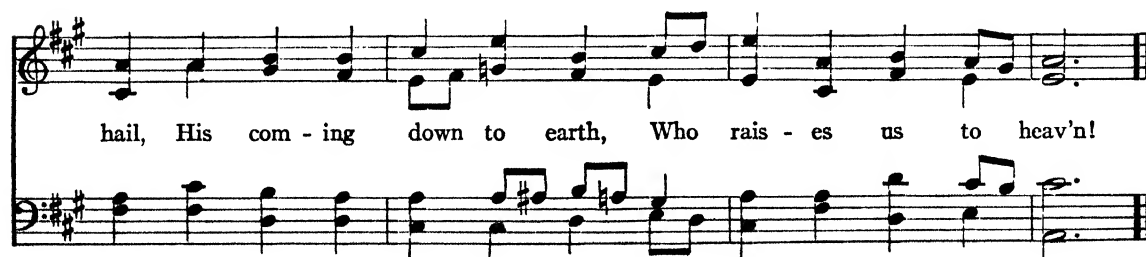


won-d'ring an-gels is sur-vey'd Through all his scenes of woe.  
 ev-'ry bos-om hail the sound, A Sav-iour! Christ the Lord.  
 came for sin-ners to a-tone, And Sa-tan to de-stroy.  
 hail his com-ing down to earth, Who rais-es us to heaven.

*piu mosso* *f* *♩ = 116*



No-el, No-el, . . . . Now sing a Sav-iour's birth, All hail, all  
 birth, . . . . all



hail, His com-ing down to earth, Who rais-es us to heav'n!

# AMERICA, THE BEAUTIFUL

Katherine Lee Bates

Samuel A. Ward

$\text{♩} = 104$   
*mf*

1. O beau - ti - ful for spa - cious skies, For am - ber waves of  
 2. O beau - ti - ful for pil - grim feet Whose stern im - pas - sion'd  
 3. O beau - ti - ful for pa - triot dream That sees be - yond the

*mf*

grain, . . For pur - ple moun - tain maj - es - ties A - bove the fruit - ed  
 stress . . A thor - ough - fare for free - dom beat A - cross the wil - der -  
 years . . Thine al - a - bas - ter cit - ies gleam Un - dimm'd by hu - man

*f*

plain. . . A - mer - i - ca! A - mer - i - ca! God shed his grace on  
 ness. . . A - mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry  
 tears. . . A - mer - i - ca! A - mer - i - ca! God shed his grace on

thee, . . And crown thy good with broth - er - hood From sea to shin - ing sea.  
 flaw, . . Con - firm thy soul in self - con - trol, Thy lib - er - ty in law.  
 thee, . . And crown thy good with broth - er - hood From sea to shin - ing sea.

## SLEEP, GENTLE LADY

J. R. Planché

Sir H. R. Bishop

The ver - y winds and waves *dolce**Largo* ♩ = 80

*pp*

Sleep, gen - tle La - dy, the flow'rs are clos - ing, The ver - y winds

The winds re -

*Largo*

The ver - y winds and waves

*p pp*

pos - - - ing; O may our soft and sooth-ing num - bers Wrap

*pp dolce p*

*dolce pp p*

*Allegretto scherzoso* ♩ = 92

thee in sweet-er, soft - er slum - bers. Peace be a - round thee,

*dolce p*

Wrap thee in soft - er slum - bers. Peace

*Allegretto scherzoso*

*p*

# SLEEP, GENTLE LADY

191

La - dy bright, Sleep while we sing good night, good night. Peace

good night, good night. Peace

*mf*

*mf*

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics. The piano accompaniment is in the lower system. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

be a - round thee, La - dy bright, Sleep while we sing good

This system contains the third and fourth staves of music. The vocal staves have lyrics. The piano accompaniment continues in the lower system.

night, good night, O, may our soft and sooth - ing

This system contains the fifth and sixth staves of music. The vocal staves have lyrics. The piano accompaniment continues in the lower system. Dynamics include *p* (piano).

## SLEEP, GENTLE LADY

num - bers Wrap thee in sweet - er . . slum - - bers,

sweet - er slum - - bers, in

wrap thee in sweet - er slum - bers. Peace be a-round thee, La - dy  
in slum - bers. Peace

sweet - - er . slum - bers. Peace be a - round thee, La - dy

bright, Sleep while we sing good night, good night, . . . good night, . .  
good night, good night, good night, good night,

good night, good night,

*mf*

*cresc.* *f* *pp*

*cresc.* *f* *pp*

*cresc.* *f* *pp*



## SLEEP, GENTLE LADY

night, good night, . . . .  
 . . . good night, . . . good night, Sleep while we sing good night, good  
 night, good night, good night,  
 good night, good night,

[illegible]

The musical score for 'The Nightingale' is presented in three systems. The first system features a vocal line in treble clef and a piano accompaniment in bass clef, both in B-flat major (two flats). The vocal line begins with the lyrics 'night.' followed by a dotted line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line concluding with a final note, while the piano accompaniment continues with a more complex rhythmic pattern, including sixteenth notes and a final cadence. The score is marked with 'pp' (pianissimo) in the third system.

## THE LORD'S PRAYER

*pp*

1. Our Father who art in heaven, *hallowed* . . . . . be thy name.  
 2. Give us this *day* our . . . . . dai - ly bread;  
 3. And lead us not into temptation, *but* deliver . . . . . us from evil;

*pp*

Thy kingdom come, Thy will be *done* on . . . . . earth, as it is in heaven.  
 And forgive us our trespasses, as *we* forgive . . . . . those who trespass a - gainst us,  
 For thine is the kingdom, and the power, and the glory, *for*-ever and ever. A - men.

## TROYTE'S CHANT

Charlotte Elliott

Sir Arthur H. D. Troyte

1. My God and *Father*, while I stray Far from my *home* on life's rough way,  
 2. Let but my *fainting* heart be blest With thy sweet *Spirit* for its guest,

O *teach* me from my . . . . . heart to say, Thy will be done!  
 My God, to *thee* I . . . . . leave the rest. Thy will be done!

3 Renew my *will* from | day to | day, ||  
 Blend it with *thine* and | take a | way ||  
 All that now *makes* it | hard to | say, ||  
 Thy | will be | done!

4 Then when on *earth* I | breathe no | more ||  
 The prayer, oft *mixed* with | tears be | fore, ||  
 I'll *sing* upon a | happier | shore, ||  
 Thy | will be | done!

# GLORIA PATRI

Richard Farrant

Glory be to the *Father*, . . and to the Son, *And* to the Ho - ly Ghost;  
As it was in the beginning, } ev - er shall be, *World* without end — A - - men.  
is *now*, and }

# GLORIA PATRI

Glory be to the *Father*, . . and to the Son, *And* to the Ho - ly Ghost;  
As it was in the beginning, } ev - er shall be, *World* without end — A - - men.  
is *now*, and }

# SEVENFOLD AMEN

John Stainer

*Slow and sustained*  
*pp*  $\text{♩} = 69$  A - - - - - men, *cresc.* A - - - - - men, *f*  
A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men,  
*cresc.*  
*pp* A - - - - - men, A - - - - - men,  
A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.  
*f* A - - - - - men,

## INCLINE THINE EAR TO ME

F. H. Himmel  
Harmonized by V. Novello

*Andante* ♩ = 80

Piano introduction in B-flat major, 4/4 time. The music features a gentle melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

BASS SOLO OR UNISON

Bass solo or unison section. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The lyrics are: "In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in -". Dynamics include piano (*p*).

Bass solo or unison section. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The lyrics are: "cline thine ear to me, O Lord, make haste to de - liv - er me. In -". Dynamics include *cresc.*, *dim.*, and *p*.

Bass solo or unison section. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The lyrics are: "cline thine ear, . . in - cline thine ear to me, O Lord, make haste, make". Dynamics include *mf*.

Bass solo or unison section. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The lyrics are: "haste to de - liv - er me, O save me for thy mer-cies' sake, O save . . me,". Dynamics include *cresc.*, *p*, and *mf*.

save me for thy mer - cies' sake.

*mf*

## SOPRANO

*p* In - cline thine ear, in - cline thine ear to me, In - cline . . thine ear, . . in -

## ALTO

*p* In - cline thine ear, in - cline thine ear to me, In - cline thine ear, in - cline thine

## TENOR

*p* In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in - cline

## BASS

*p* In - cline thine ear, in - cline thine ear to me, in - cline thine ear

*p*

cline thine ear to me, O Lord, make haste to de - liv - er me, In -

ear to me, O Lord, make haste to de - liv - er me. In

thine ear to me, O Lord, make haste to de - liv - er me,

to me, O Lord, make haste to de - liv - er me. In -

## INCLINE THINE EAR TO ME

cline thine ear, . . in-cline thine ear to me, O Lord, make haste, make

cline thine ear, in - cline thine ear to me, O Lord, make haste, make

In - cline thine ear, in - cline thine ear to me, O Lord, make haste, make haste to de -

cline thine ear . . . . . to me,

*f* haste to de - liv - er me, *mp* O save me for thy mer - cies' sake, *mf* O save . . me,

*f* haste to de - liv - er me, *mp* O save me for thy mer - cies' sake, *mf* O save . . me,

*f* liv - er me, *mp* O save me for thy mer - cies' sake, save, O

*f* O . . . . . Lord, . . . . . for thy mer-cies' sake, O

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

*mf*

## DEAR LORD AND FATHER OF MANKIND

John G. Whittier

(WHITTIER)

Frederick C. Maker

*mp* ♩ = 80

1. Dear Lord and fa - ther of man-kind, For - give our fev - 'rish ways; Re - clothe us in our
2. In sim - ple trust like theirs who heard, Be - side the Syr - ian sea, The gra - cious call - ing
3. O Sab - bath rest by Gal - i - lee! O calm of hills a - bove! Where Je - sus knelt to
4. Drop thy still dews of qui - et - ness, Till all our striv - ings cease; Take from our souls the

*mp*

*mf*

*p*

right - ful mind; In pur - er lives thy ser - vice find, In deep - er rev - 'rence, praise.  
 of the Lord, Let us, like them, with - out a word, Rise up and fol - low thee.  
 share with thee The si - lence of e - ter - ni - ty, In - ter - pret - ed by love.  
 strain and stress, And let our or - dered lives con - fess The beau - ty of thy peace. A - MEN.

*mf*

## CAST THY BURDEN

(FROM "ELIJAH")

Felix Mendelssohn

*Adagio* ♩ = 56  
*pp*

(VIOLINS)

Cast thy bur - den up - on the Lord; And he shall sus -

*cresc.*

tain thee; He nev - er will suf - fer the right - eous to fall, He is at thy

*cresc.*

right hand. Thy mer - cy, Lord, is great, and far a - bove the

*cresc.*

heav'n's, Let none be made a - sham - ed that

*poco rall.*  
*pp*

wait up - on . . . thee!

*pp*



# DAY IS DYING IN THE WEST

(CHAUTAUQUA)

Mary A. Lathbury

W. F. Sherwin

*p*  $\text{♩} = 116$

1. Day is dy - ing in the west, Heav'n is touch - ing earth with rest;  
 2. Lord of life, be - neath the dome Of the u - ni - verse, thy home,  
 3. While the deep - 'ning shad - ows fall, Heart of Love, en - fold - ing all,

*cresc* - - - *en* - - - *do*

Wait and wor - ship while the night Sets her eve - ning lamps a - light Thro' all the sky  
 Gath - er us who seek thy face To the fold of thy em - brace, For thou art nigh.  
 Thro' the glo - ry and the grace Of the stars that veil thy face Our hearts as - cend.

*cresc* - - - *en* - - - *do*

REFRAIN *mp*

Ho - ly, ho - ly, ho - ly, Lord God of Hosts! Heav'n and earth are full of thee,

*mp*

*f*

Heav'n and earth are prais - ing thee, O Lord most high. . A - MEN.

*f*

# ANGELS, EVER BRIGHT AND FAIR

(FROM "THEODORA")

George Frederick Handel

*Larghetto* ♩ = 80

The piano introduction consists of two staves. The right hand features a series of sixteenth-note arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Larghetto* with a quarter note equal to 80 beats per minute. The dynamics begin with a piano (*p*) marking.

SOPRANO SOLO OR UNISON  
(SOPRANOS AND ALTOS)

The vocal entry begins with a soprano solo or unison line. The lyrics "An - gels, ev - er bright and" are sung over a piano accompaniment of arpeggiated chords. The piano part continues with a steady eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

The vocal line continues with the lyrics "fair, An - gels, ev - er bright and fair, Take, O take me,". The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

The vocal line concludes with the lyrics "Take, O take me to your care; . . . . . take me, take, O". The piano accompaniment provides a harmonic foundation with arpeggiated chords and a steady eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

*p cresc en do*

take me; An - gels, ev - er bright and fair, Take, O take me to your care.

*cresc en do*

*p Slower rall. Fine*

Take, O take me to your care.

*Slower rall. mf a tempo Fine*

*cresc en do*

Speed to your own courts my flight, Clad in robes of vir - gin white, clad in

*p cresc en do*

*p*

robes of vir - gin white, clad in robes of vir - gin white. Take me,

*p*

# INTO PARLIAMENT HE SHALL GO

W. S. Gilbert

(FROM "IOLANTHE")

Sir Arthur Sullivan

*Allegro*  $\text{♩} = 84$ 

SOPRANO [QUEEN]

*mf*

1. Hence-forth, Stre-phon, cast a - way Crooks and pipes and  
 2. In the Par - lia-men-t'ry hive, Lib - 'ral or Con-

*p* *mp*

*col Pedale*

rib-bons so gay! Flocks and herds that bleat and low; In - to Par-lia-ment you shall go!  
 ser - va - tive—Whig or To - ry—I don't know—But in - to Par-lia-ment you shall go!

CHORUS

SOPRANO AND ALTO [FAIRIES]

In - to Par-lia-ment he shall go! Back'd by our su-preme au - thor - i - ty, He'll com-mand a  
 TENOR AND BASS [FAIRIES]

large ma - jor - i - ty; In - to Par-lia-ment, in - to Par-lia-ment, Par-lia-ment, Par-lia-ment,

he shall go! In - to Par-lia-ment he shall go! In - to Par-lia-ment, in - to Par-lia-ment,

[PIANO] *pp*

Par - lia - ment, Par - lia - ment, he shall go! In - to Par - lia - ment he shall go!

The musical score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

# FOUR AND TWENTY ELDERS

*Marcato*  $\text{♩} = 72$

*mp* *mf*

1. See fo' an' twen - ty el - ders on dere knees, . . . . . See  
 2. Dey're bow - in' roun' de al - tar on dere knees, . . . . . Dey're  
 3. See Dan - iel 'mong the li - ons on his knees, . . . . . See

The musical score is written for voice and piano. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked *Marcato* with a quarter note equal to 72 beats. The piano accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

*Meno mosso* *f*

fo' an' twen - ty el - ders on dere knees, . . . . . }  
 bow - in' roun' de al - tar on dere knees, . . . . . } An' we'll all rise to -  
 Dan - iel 'mong the li - ons on his knees, . . . . . }

The musical score is written for voice and piano. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked *Meno mosso*. The piano accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

*poco rit.* *p* *f* *poco rit.* *p*

ged - der An' view the ris - ing sun; O Lord, have mer - cy if you please!  
 Yes, we'll all rise to - ged - der; O Lord,

The musical score is written for voice and piano. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked *poco rit.*. The piano accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

# THE COASTS OF HIGH BARBARY

English Folk Song

Arranged by Arthur Edward Johnstone

*Con spirito* ♩ = 100

*mf*

1. Look a - head, look a - starn, look the
2. O . . are you a pi - rate or
3. We'll back up our top - sails and
4. For broad - side, for broad-side, they

wea-ther and the lee.  
man - o' war, cried we?  
heave our ves-sels to;  
fought all on the main;

*Blow high! blow low! and so sail - ed we.*

I  
O  
But  
Un -

see a wreck to wind-ward and a loft - y ship to lee,  
no! I'm not a pi - rate, but a man - o' war, cried he,  
on - ly in some har - bor and a - long the side of you.  
til at last the frig - ate shot the pi - rate's mast a - way.

*A - sail - ing down all*

*on the coasts of High Bar - ba - ry.*

1, 2, 3

4

# HOLY FATHER, GOD OF LOVE

(CHORALE FROM "THE MASTERSINGERS OF NUREMBERG")

Ann White

Richard Wagner

*Lento e maestoso* ♩ = 72

*f* Ho - ly Fa - ther, God . . of love On thy throne in Heav'n a - bove,

*f legato*

*p* *cresc.* *f* *p* Lord of earth and sky and air, Hear us, as we kneel in prayer.

*p* *cresc.* *f* *p*

*p* *f* *p* While we wor-ship and a-dore, On our hearts thy bless-ing pour, Draw thou near us,

*p* *f* *p*

*f* *cresc.* Hear, O hear us; Guard and guide us now and for - ev - er - more.

*f* *cresc.*

*Ped.\**

## COME AGAIN! SWEET LOVE

John Dowland

$\text{♩} = 88$   
SOPRANO

*mf*

1. Come a - gain! sweet love doth now in - vite Thy  
2. Come a - gain! that I may cease to mourn Through

ALTO

*mf*

1. Come a - gain! sweet love doth now . . in - vite Thy  
2. Come a - gain! that I may cease . . to mourn Through

TENOR

*mf*

1. Come a - gain! sweet love doth now in - vite Thy  
2. Come a - gain! that I may cease to mourn Through

BASS

*mf*

1. Come a - gain! sweet love doth now in - vite Thy  
2. Come a - gain! that I may cease to mourn Through

(For practice only)  
*mf*

*dim.*

grac - es, that re - frain To do me due de - light,  
thy un - kind dis - dain; For now, left and for - lorn,

*dim.*

grac - es, . . that re - frain To do me due de - light,  
thy un - kind dis - dain; For now, left and for - lorn,

*dim.*

grac - es, that re - frain To do me due de - light,  
thy un - kind dis - dain; For now, left and for - lorn,

*dim.*

grac - es, that re - frain To do me due de - light,  
thy un - kind dis - dain; For now, left and for - lorn,

*dim.*



*p cresc.* *mf*

To see, to hear, to touch, to kiss, to die . . . . .  
I sit, I sigh, I weep, I faint, I die, . . . . .

*p cresc.* *mf*

To see, to hear, to touch, to kiss, to die . . . . .  
I sit, I sigh, I weep, I faint, I die, . . . . .

*p cresc.* *mf*

To see, to hear, to touch, to kiss, to die, to die With  
I sit, I sigh, I weep, I faint, I die, I die In

*p cresc.* *mf*

To see, to hear, to touch, to kiss, to die, to  
I sit, I sigh, I weep, I faint, I die, I

*p cresc.* *mf*

*dim.* *poco rit.*

With thee a - gain in sweet - est sym - pa - thy.  
In dead - ly pain, and end - less mis - er - y.

*dim.*

to die With thee a - gain in sweet - est sym - pa - thy.  
I die In dead - ly pain and end - less mis - er - y.

*dim.*

thee a - gain, with thee a - gain in sweet - est sym - pa - thy.  
dead - ly pain, in dead - ly pain, and end - less mis - er - y.

*dim.*

die With thee a - gain in sweet - est sym - pa - thy.  
die In dead - ly pain, and end - less mis - er - y.

*dim.* *poco rit.*

## COME AGAIN! SWEET LOVE

*mf*

3. But a - las! my faith is ev - er true, Yet  
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

*mf*

3. But a - las! my faith is ev - er true, Yet  
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

*mf*

3. But a - las! my faith is ev - er true, Yet  
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

*mf*

3. But a - las! my faith is ev - er true, Yet  
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

*dim.*

will she nev - er rue, Nor yield me an - y grace.  
 canst not pierce her heart; For I, that do ap - prove,

*dim.*

will she nev - er rue, Nor yield me an - y grace.  
 canst not pierce her heart; For I, that do ap - prove,

*dim.*

will she nev - er rue, Nor yield me an - y grace.  
 canst not pierce her heart; For I, that do ap - prove,

*dim.*

will she nev - er rue, Nor yield me an - y grace.  
 canst not pierce her heart; For I, that do ap - prove,

*p cresc.* *mf*

Her eyes of fire, her heart of flint is made, . . . . .  
 By sighs and tears more hot than are thy shafts, *mf*

*p cresc.* *mf*

Her eyes of fire, her heart of flint is made, . . . . .  
 By sighs and tears more hot than are thy shafts, . . . . .

*p cresc.* *mf*

Her eyes of fire, her heart of flint is made, Whom tears nor  
 By sighs and tears more hot than are thy shafts, more hot than

*p cresc.* *mf*

Her eyes of fire, her heart of flint is made, Whom  
 By sighs and tears more hot than are thy shafts, Did

*p cresc.* *mf*

*dim.* (last time rall.)

Whom tears nor truth, nor truth may once . . . . . in - vade.  
 Did tempt, while she, while she for tri - umphs laughs.

*dim.* (last time rall.)

Whom tears nor truth, whom tears nor truth may once in - vade.  
 Did tempt, while she for tri - umphs laughs, for tri - umphs laughs.

*dim.* (last time rall.)

truth, whom tears, whom tears nor truth may once in - vade.  
 are thy shafts, Did tempt, whilst she for tri - umphs laughs.

*dim.* (last time rall.)

tears nor truth, whom tears nor truth may once in - vade.  
 tempt, did tempt, while she, while she for tri - umphs laughs.

*dim.* (last time rall.)

## IN THESE DELIGHTFUL, PLEASANT GROVES

(FROM "THE LIBERTINE")

Henry Leslie

*Allegro* ♩ = 160

SOPRANO

Henry Purcell

*mf* In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*mf* In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*mf* In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*mf* In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*Allegro*

*cresc* - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*p*

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*p*

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*p*

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*p*

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

*cresc* - - - - *en* - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - - *en* - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - - *en* - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - - *en* - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

*cresc* - - - - *en* - - - - *do*

Let's pipe, pipe and dance, let's pipe, pipe and dance, dance and laugh, . . .

Let's pipe, pipe and dance, let's pipe, pipe and dance, laugh, . . . laugh, . . .

Let's pipe, pipe and dance, let's pipe, pipe and dance, laugh, laugh, . . .

Let's pipe, pipe and dance, let's pipe, pipe and dance, dance and laugh, . . .

laugh, . . . laugh, . . . laugh and sing; Thus,

. . . laugh, . . . laugh . . . and sing, laugh . . . and sing; Thus,

. . . laugh, . . . laugh . . . and sing, laugh . . . and sing; Thus,

laugh, . . . laugh, . . . laugh and sing; Thus,

*cresc.* *f*

*sempre f*

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - - - - - els

*sempre f*

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - els in the cheer - - - - -

*sempre f*

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - - - - - els

*sempre f*

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - - - - - els

*sempre*

*p*

in the cheer-ful Spring, rev - - - - - els in the cheerful Spring.

*p*

- - ful, cheer-ful Spring, rev - els in the cheer - - - - - ful, cheer-ful Spring.

*p*

in the cheer-ful Spring, rev - - - - - els in the cheer-ful Spring.

*p*

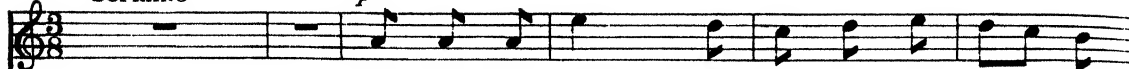
in the cheer-ful Spring, . . . rev - - - - - els in the cheer-ful Spring.

## THE THREE KINGS

English paraphrase by K. K. D.

From the "Collection de Choeurs"  
of F. A. Gevaert*Andantino* ♩ = 116

SOPRANO

*p*

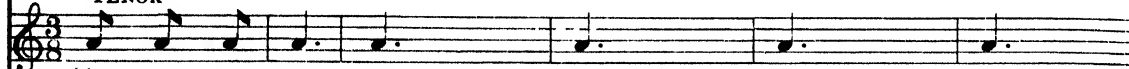
We are three kings from O - ri - ent re - gions,

ALTO

*p*

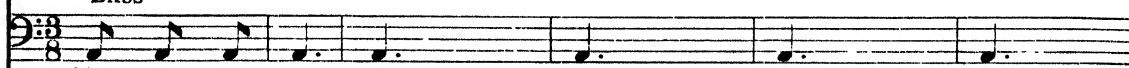
We are three kings from O - ri - ent

TENOR

*pp*

We are three kings from O - - - ri - - - ent

BASS

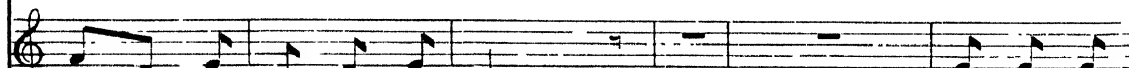
*pp*

We are three kings from O - - - ri - - - ent



Trav - el - ing far.

O - ver the track - less



re - gions, Trav - el - ing far.

O - ver the



re - gions.

O - ver the track - less

sands



re - - gions.

O - ver the track - less

sands





sands of des - ert Led by a star, That we may hail the

track - less sands of des - ert Led by a star, . . . . That we may hail the

of des - - - - ert That we may hail the

of des - - - - ert That we may hail the King

The first system of the musical score for 'The Three Kings'. It consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'sands of desert Led by a star, That we may hail the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

*poco rinf.*  
King of Kings, . Born low - ly on earth to - day,

*p a tempo*  
King of Kings, . Born . low - ly to - - day, That we

King of Kings, Born low - ly on earth to - day,

*p a tempo*  
of Kings, Born low - ly on earth to - day, That we may learn

*poco rinf.* *p a tempo*

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics like 'King of Kings, Born low-ly on earth to-day'. The piano accompaniment includes dynamic markings such as 'poco rinf.' (poco rinforzando) and 'p a tempo' (piano a tempo).

## THE THREE KINGS

*p* That we may learn his gen - tle laws, . And with joy - ful heart o - bey. *mf* *rit.*

may learn his gen - tle laws, . And with joy - ful heart o - bey. *mf* *rit.*

*p* That we may learn his gen - tle laws, And with joy - ful heart o - bey. *mf* *rit.*

his gen - tle laws, And with joy - ful heart o - bey. *mf* *rit.*

*p a tempo* Lad - en we come, . . . cas - kets of treas - ure

*p* Lad - en we come, . . . cas - kets of

*pp a tempo* Lad - en we come, cas - - kets of treas - -

*pp a tempo* Lad - en we come, cas - - kets of treas - -

*pp a tempo*

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hith-er we bring, Bright yel-low gold, . . . myrrh and treas-ure Hith-er we bring, Bright yel-low gold, . . . ure . . . . . Bright yel-low gold, myrrh and frank-ure . . . . . Bright yel-low gold, myrrh and frank-". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Hith-er we bring, Bright yel-low gold, . . . myrrh and  
treas-ure Hith-er we bring, Bright yel-low gold, . .  
ure . . . . . Bright yel-low gold, myrrh and frank -  
ure . . . . . Bright yel-low gold, myrrh and frank -

Second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics are: "frank-in-cense Fit for a king. Take thou our gifts, myrrh and frank-in-cense Fit for a king . . . . . Take thou our gifts, . . in - - cense. . . . . Take thou our gifts, in - - cense. . . . . Take thou our gifts, take them,". The piano accompaniment continues with similar patterns, ending with a final chord in the right hand.

frank-in-cense Fit for a king. Take thou our gifts,  
myrrh and frank-in-cense Fit for a king . . . . . Take thou our gifts, . .  
in - - cense. . . . . Take thou our gifts,  
in - - cense. . . . . Take thou our gifts, take them,

## THE THREE KINGS

*rinf.*

take them, O Lord, . And as . we now de - part,

*p a tempo*

take them, O Lord, . And as we now de - part, . . . Grant us

*p*

take them, O Lord, And as . we now de - part,

*p a tempo*

O Lord, And as we now de - part, Grant us thy grace,

*p a tempo*

*p a tempo*

Grant us thy grace, grant us thy peace, . May thy bless - ing fill each heart.

*p*

thy grace, . grant us thy peace, . May thy bless - ing fill each heart.

*p*

Grant us thy grace, grant us thy peace, May thy bless - ing fill . each heart.

*p*

Grant us thy peace, May thy bless - ing fill each heart.

*mf rit.*

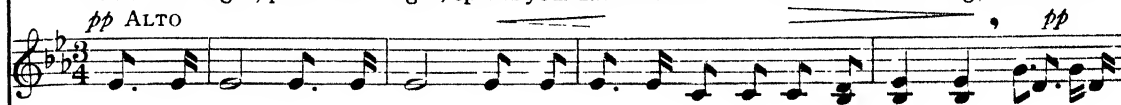
## GENTLE NIGHT

K. K. D.

Katherine K. Davis

*Slowly* ♩ = 63  
SOPRANO

1. Gen - tle night, peace - ful night, With her dusk - y head in si - lence bend - ing, O'er the  
2. Gen - tle night, peace - ful night, Spread your dark - ness like a man - tle fall - ing; Fold me

*pp* ALTO*pp* TENOR

1. Gen - tle night, peace - ful night, With her dusk - y head in si - lence bend - ing, O'er the  
2. Gen - tle night, peace - ful night, Spread your dark - ness like a man - tle fall - ing; Fold me

*pp* BASS*pp* For rehearsal only*dim - in - u - en - do pp*

hill takes her way Where the shep - herd boy his flock is tend - ing. Ev - 'ry sheep knows her  
close in your arms, Let my spir - it cease its lone - ly call - ing. Pain and care all for -



hill takes her way Where the shep - herd boy his flock is tend - ing. Ev - 'ry sheep knows her  
close in your arms, Let my spir - it cease its lone - ly call - ing. Pain and care all for -



## GENTLE NIGHT

*cresc* - *en* - *do* *mf* *cresc* -

face, She folds them all a-against the dark . . of her ten-der breast, All at  
got, O let me hide my wea-ry eyes . . on your ten-der breast! Love-ly

*cresc* - *en* - *do* *mf* *cresc* -

face, She folds them all a-against the dark of her . ten-der breast, All at  
got, O let me hide my wea-ry eyes on your . ten-der breast! Love-ly

*cresc* - *en* - *do* *mf* *cresc* -

face, She folds . . . them a - gainst the dark of her ten-der breast, All at  
got, O let me hide my wea-ry eyes on your ten-der breast! Love-ly

*cresc* - *en* - *do* *mf* *cresc* -

face, She folds . . . them on her ten-der breast, All at  
got, O hide . . . me on your ten-der breast! Love-ly

*cresc* - *en* - *do* *mf* *cresc* -

*en* - *do* *mf*

peace, all at peace, Ev-'ry drow-sy lamb . . . a - long the  
night, peace-ful night, Let me fall a - sleep . . . and in some

*en* - *do* *m*

peace, all at peace, Ev-'ry drow-sy lamb a - long the dusk - y lane . . .  
night, peace-ful night, Let me fall a - sleep, and in some qui - et dream . . .

*en* - *do* *mf*

peace, all at peace, Ev-'ry drow . . . sy lamb a - long the  
night, peace-ful night, Let me fall . . . a - sleep, and in some

*en* - *do* *mf*

peace, all at peace, Ev-'ry drow - - sy lamb a - long the lane . .  
night, peace-ful night, Let me fall a - sleep and in a dream . .

*en* - *do*

## GENTLE NIGHT

223

*p*

dusk - y lane . . . . . turns home to rest, . And ev - 'ry lamb a - long the lane  
 qui - et dream . . . . . turn home to rest, . O let me sleep and in some dream

*p*

. . a - long the dusk - y lane turns home to rest, . . Each lamb turns . . . . .  
 . . and in some qui - et dream turn home to rest, . . In some dream turn

*p*

lane, a - long the dusk - y lane turns home to rest, . . And ev - 'ry drow - sy lamb turns  
 dream, and in some qui - et dream turn home to rest, . . And in some qui - et dream turn

*p*

. . Turns . . . . . home to rest, . . Each lamb turns . . . . .  
 . . Turn . . . . . home to rest, . . In some dream . . . . .

*I* *pp* *V 2* *ppp*

. . turns home to rest. . . home . . . . . to rest.  
 . . turn . . . . . home . . . . . to rest.

*I* *pp* *V 2* *ppp*

home, turns home to rest. . home . . . . . to rest.  
 home, turn . . . . . home . . . . . to rest.

*I* *pp* *V 2* *ppp*

home, . . . home to rest. . . home . . . . . to rest.  
 home . . . . . home . . . . . to rest.

*I* *pp* *V 2* *ppp*


home . . . . . to rest. . . . . turn home . . . to rest.  
 turn . . . . . . . . . .

## SPEED AWAY

*Allegretto con spirito* ♩ = 126  
SOPRANO AND ALTO

I. B. Woodbury



*mf*





1. Speed a - way! Speed a - way! on thine er - rand of light! There's a  
2. And, . oh, wilt thou tell her, blest bird on the wing, That her  
3. Go, . . bird of the sil - ver wing, fet - ter - less now, Stoop .

TENOR AND BASS



*mf*



young heart a - wait - ing thy com - ing to - night; She will  
moth - er hath ev - er a sad song to sing; That she  
not thy bright pin - ions on yon moun - tain's brow; But . .

fon - dle thee close, she will ask for the loved Who  
stand - eth a - lone in the still qui - et night, And her  
hie thee a - way o'er rock, riv - er and glen, And

pine up - on earth since the "Day Star" has roved; She will ask if we  
fond heart goes forth for the be - ing of light, Who had slept in her  
find our young "Day Star" ere night close a - gain! Up! . . on - ward! let

miss her, so long is her stay. Speed a - way! Speed a - way! Speed a - way!  
bo - som, but who would not stay? Speed a - way! Speed a - way! Speed a - way!  
noth - ing thy mis - sion de - lay. Speed a - way! Speed a - way! Speed a - way!





# HYMN FOR THE NATIONS

(FROM THE "NINTH SYMPHONY")

Josephine Daskam Bacon\*

Ludwig van Beethoven

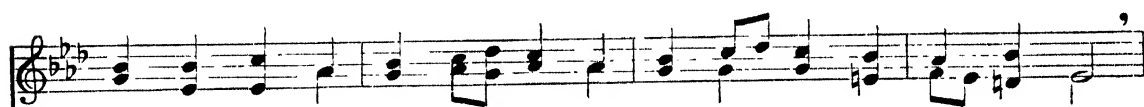
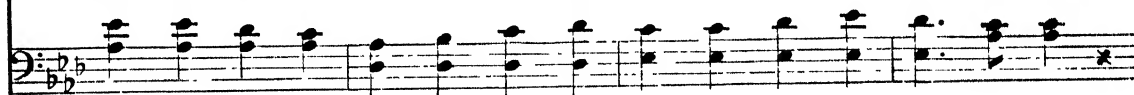
*With spirit* ♩ = 126



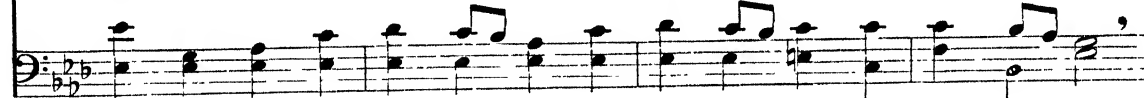
1. Broth - er, sing your coun - try's an - them, Shout your land's un - dy - ing fame ;
2. Hail the sun of peace, new ris - ing, Hold the war clouds clos - er furled.
3. Build the road of Peace be - fore us, Build it wide and deep and long :



Light the won - drous tale of na - tions With your peo - ple's gold - en name.  
Blend our ban - ners, O my broth - er, In the rain - bow of the world!  
Speed the low and check the ea - ger, Help the weak and curb the strong.



Tell your fa - thers' no - ble sto - ry, Raise on high your coun - try's sign,  
Red as blood and blue as heav - en, Wise as age and proud as youth,  
None shall push a - side an - oth - er, None shall let an - oth - er fall :



Join, then, in the fi - nal glo - ry, Broth - er, lift your flag with mine!  
Melt our col - ors, won - der wov - en, In the great white light of Truth!  
March be - side me, O my broth - er, All for one, and one for all!



\* This poem was awarded the first prize in a nation-wide contest of American poets, sponsored by the League of Nations Association, Inc., for the best International Hymn.

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## A LEGEND

K. K. D.

P. Tchaikowsky

*Moderato* ♩ = 66

SOPRANO AND ALTO

Christ, when a child, the leg - end goes, A gar - den made with

*mf* *p* *mf*

man - y a rose, Tend - ing the flow'rs with gen - tle care That he might

*p* *pp* *p* *pp*

weave a crown to wear. And when the flow'rs are all a - bloom, To

*mf* *p* *mf* *mf*

view the sight the chil - dren come, Strip ev - 'ry branch, with nois - y scorn,

*p* *pp* *p* *pp*

And leave the gar - den bare and torn. "Now what is left . . . to

*f* *f*

to crown you here?'' The rogues call'd out with scorn - ful jeer.

crown you here?'' The rogues call'd out with scorn - ful jeer.

to crown you here?'' The rogues call'd out with scorn - ful jeer.

"There are the thorns . . . left for me. They'll make a crown," so

an - swered he. Then did they weave each na - ked stem And

crown'd him with a di - a - dem; All pierc'd with thorns, his fair young

head So stain'd with blood, like ros - es red, like ros - es red. . .

So stain'd with blood, like ros - es, blood like ros - es red. . .

## SLEEP, HOLY BABE

J. B. Dykes

$\text{♩} = 80$

*p* (Piano or Organ)

*pp* (VOICES only) *cresc* - - *en* - - *do* , *mf*

1. Sleep, Ho - ly Babe! up - on thy moth-er's breast; Great Lord of earth, and
2. Sleep, Ho - ly Babe! Thine an - gels watch a - round, All bend - ing low with
3. Sleep, Ho - ly Babe! while I with Ma - ry gaze In joy up - on that
4. Sleep, Ho - ly Babe! ah! take thy brief re - pose; Too quick - ly will thy

*pp* *cresc* - - *en* - - *do* *mf*

sea, and sky, How sweet it is to see thee lie In such a place of rest, .  
 fold - ed wings, Be - fore th' In - car - nate King of Kings, In rev - rent awe pro - found,  
 face a while, Up - on the lov - ing in - fant smile Which there di - vine - ly plays, . .  
 slum - bers break, And thou to length - ened pains a - wake That death a - lone shall close, . .

*pp* *poco rit.* *a tempo*  
 (Piano or Organ)

In such a place of rest. . . . .  
 In rev - 'rent awe pro - found. . . . .  
 Which there di - vine - ly plays. . . . .  
 That death a - lone shall close. . . . .

*pp* *poco rit.* *a tempo*

# ARK OF FREEDOM, GLORY'S DWELLING

(AUSTRIA)

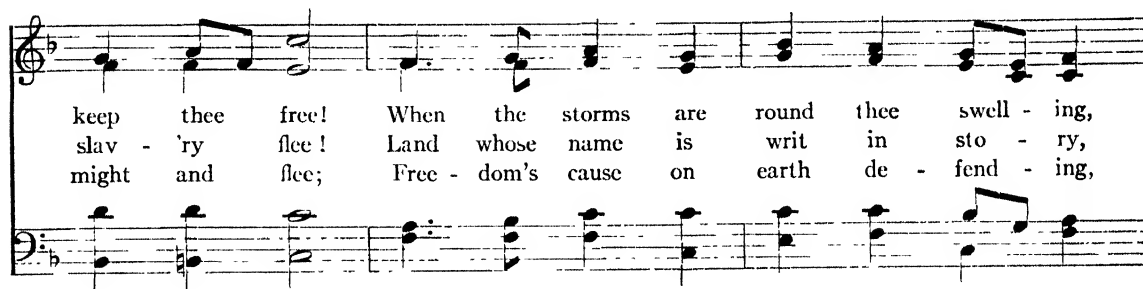
Anonymous

Franz Joseph Haydn

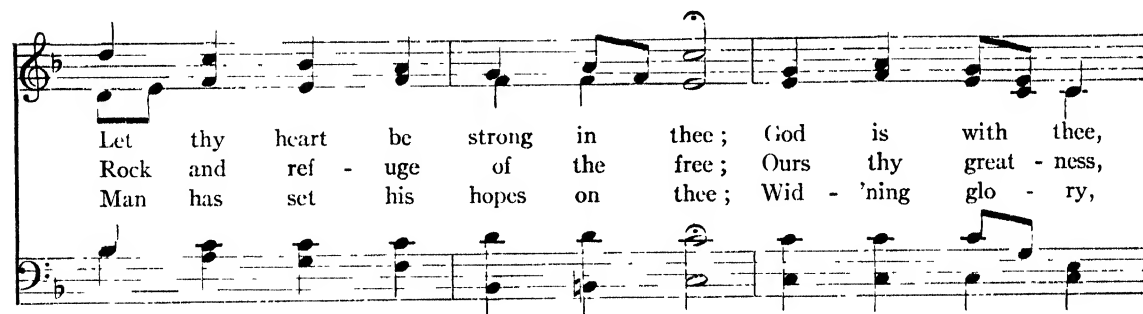
♩ = 92



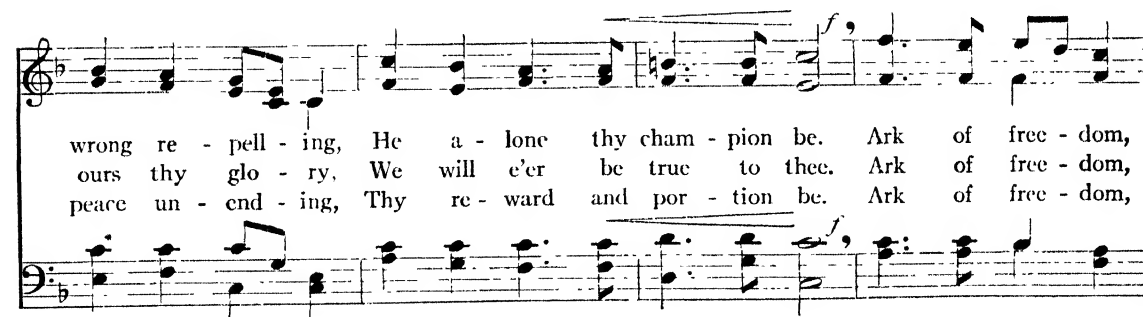
1. Ark of free - dom, glo - ry's dwell - ing, Na - tive land, God  
 2. Land of high, he - ro - ic glo - ry; Land whose touch bids  
 3. Vain - ly 'gainst thine arm con - tend - ing, Ty - rants know thy



keep thee free! When the storms are round thee swell - ing,  
 slav - 'ry flee! Land whose name is writ in sto - ry,  
 might and flee; Free - dom's cause on earth de - fend - ing,



Let thy heart be strong in thee; God is with thee,  
 Rock and ref - uge of the free; Ours thy great - ness,  
 Man has set his hopes on thee; Wid - 'ning glo - ry,



wrong re - pell - ing, He a - lone thy cham - pion be. Ark of free - dom,  
 ours thy glo - ry, We will e'er be true to thee. Ark of free - dom,  
 peace un - end - ing, Thy re - ward and por - tion be. Ark of free - dom,



glo - ry's dwell - ing, Na - tive land, God keep thee free. A - MEN.

## BRING A TORCH, JEANNETTE, ISABELLA!

English version by E. Cuthbert Nunn

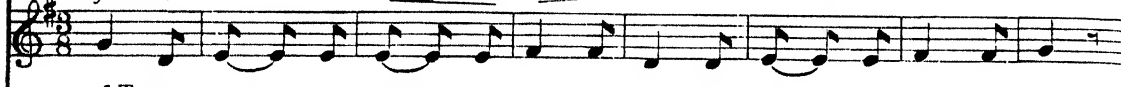
Old French Carol

*Allegretto* ♩ = 138

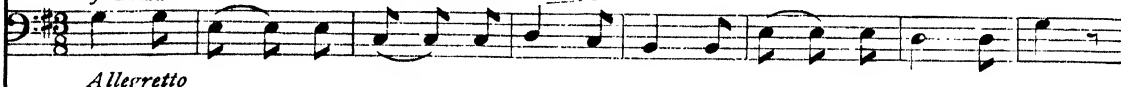
SOPRANO



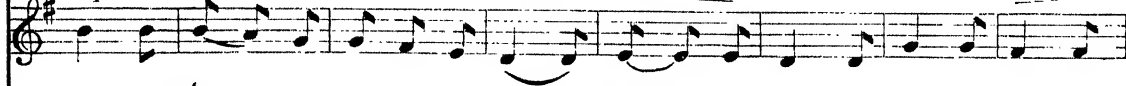
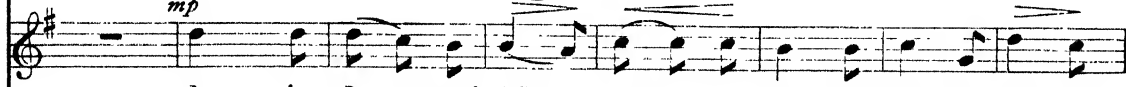
- mf*
1. Bring a torch, Jean-nette, Is - a - bel - la! Bring a torch, to the cra - dle run!
  2. It is wrong when the Child is sleep - ing, It is wrong to talk so loud;
  3. Soft - ly to . . the lit - tle sta - ble, Soft - ly for . . a mo - ment come;

*mf* ALTO*mf* TENOR

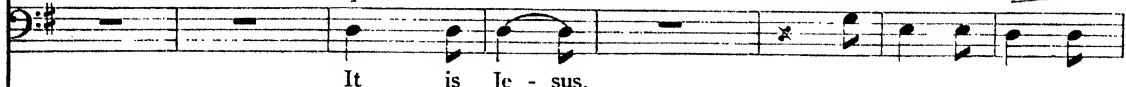
1. Bring a torch, Jean-nette, Is - a - bel - la! Bring a torch, to the cra - dle run!
2. It is wrong when the Child is sleep - ing, It is wrong to talk so loud;
3. Soft - ly to . . the lit - tle sta - ble, Soft - ly for . . a mo - ment come;

*mf* BASS*Allegretto**mf*  
(For rehearsal only)*mp*

It is Je - sus, good folk of the vil - lage; Christ is born, and Ma - ry's call - ing:  
 Si - lence, all, as you gath - er a - round, Lest your noise should wak - en Je - sus:  
 Look and see . how charm - ing is Je - sus, How he is white, his cheeks are ro - sy:

*mp**mp*

It is Je - sus, good folk, . . Christ is born, and Ma - ry's call - ing:  
 Si - lence, all, as you gath - er, Lest your noise should wak - en Je - sus:  
 Look and see, . . how charm - ing, How he is white, his cheeks are ro - sy:

*mp*

It is Je - sus,  
 Si - lence, all, . .  
 Look and see, . .

*mp*

Ah, ah! Beau-ti-ful is the moth-er! Ah, ah! Beau-ti-ful is her Son! . .  
 Hush, hush! See how fast he slum-bers: Hush, hush! See how fast he sleeps! .  
 Hush, hush! See how the Child is sleep-ing: Hush, hush! See how he smiles in dreams!

The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. Dynamics include *pp*, *p*, *pp*, *p rall.*, and *pp*. The piano part includes a *rall.* marking.

## NIGHT, LOVELY NIGHT

Zeila

Francesco Berger

*Andantino sostenuto* ♩ = 88

SOPRANO

O Night, love-ly Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

ALTO

O Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

TENOR

O Night, love-ly Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

BASS

O Night, love-ly Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

*Andantino sostenuto*

(For rehearsal only)

## NIGHT, LOVELY NIGHT

worn brow is balm. The day with its care Toils on-ward, and  
 worn brow is balm. Day with its care Toils on-ward, and  
 worn brow is balm. The day with its heat, with its care, Toils on-ward, and  
 worn brow is balm. The day with its heat, And o'er-lad - en with care, Toils on-ward, and

pants, toils on-ward, and pants, That thy rest he may share. Love-ly Night, ho - ly Night. O  
 pants, toils on-ward, and pants, That thy rest he may share, Love-ly Night, ho - ly Night.  
 pants, toils on-ward, and pants, That thy rest he may share, Love - ly Night, ho - ly Night. O  
 pants, toils on-ward, and pants, Love - ly Night, ho - ly Night. O



Night, gen-tle Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

O Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

Night, gen-tle Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

Night, gen-tle Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

peep-ing eyes a-loft! Thy soul breath-ing air,

peep-ing eyes a-loft! Thy soul breath-ing air,

peep-ing eyes a-loft! Thy soul breath-ing air, breath-ing air, A

peep-ing eyes a-loft! Thy soul breath-ing air, Steal-ing o'er us so light, A

## NIGHT, LOVELY NIGHT

*mf* A rich boon art thou, *p* A rich boon thou, Steal-ing o'er us so light, Love-ly  
*mf* A rich boon art thou, *p* A rich boon thou, Steal-ing o'er us so light, Love-ly  
 rich boon art thou, A rich boon art thou, Steal-ing o'er us so light, Love-ly  
 rich boon art thou, A rich boon art thou, Love-ly

*allargando*

*dim.* *a tempo* Night, ho - ly Night! *f allargando* O . . . Night, love - ly Night.  
*dim.* Night, ho - ly Night! *f allargando* O love - ly Night.  
*dim.* *a tempo f deciso.* Night, ho - ly Night! A rich boon art thou, O Night, *f allargando* O love - ly Night.  
*dim.* *a tempo f* Night, ho - ly Night! A rich boon art thou, O Night, *f allargando* O love - ly Night.

*dim.* *a tempo deciso.* *f* *f allargando*

## AUTUMN

Louise Chandler Moulton

*Very slowly* ♩ = 60

Franz Schubert

Arranged

*pp*

With the leaves a - round her dy - ing, And the wind a - round her sigh - ing,

*pp*

*piu mosso p* Lit - tle

And her list-less hands to-ge-th - er, Sits she in the au - tumn weath-er. Lit - tle

*piu mosso p*

*mf*

streams now sad - ly grieve, Lit - tle birds pre - pare to leave, Day-light darkens in - to eve;

*mf*

*a tempo p*

Flow - ers twin-ing round her die, . Ay! And the flow'rs and she to - geth - er

*a tempo p*

*pp ppp*

Droop and fade while sad the winds sigh, Dy - ing in the au - tumn weath - er.

*pp ppp*

## ADORAMUS TE

G. P. da Palestrina

*pp*  $\text{♩} = 92$

A - do - ra - - mus te, Chri - - - ste,

A - do - ra - - mus te, Chri - - - ste,

A - do - ra - - mus te, Chri - - - ste,

A - do - ra - - mus te, Chri - - - ste,

*pp* (For rehearsal only)

*p* *poco rit.* *Slower*  $\text{♩} = 80$

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

*poco rit.* *Slower*

*dim.* *p* *cresc.*  
 cru - cem tu - am . . re - de - mis - ti mun - dum, qui pas - sus es  
*dim.* *p* *cresc.*  
 cru - cem tu - am re - de - mis - ti mun - dum, qui pas - sus es  
*dim.* *p* *cresc.*  
 cru - cem tu - am . . re - de - mis - ti mun - dum, qui pas - sus es  
*dim.* *p* *cresc.*  
 cru - cem tu - am re - de - mis - ti mun - dum, qui pas - sus es

*sf* *p* *pp*  
 pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.  
*sf* *p* *pp*  
 pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.  
*sf* *p* *pp*  
 pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.  
*sf* *p* *pp*  
 pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

## BREAK FORTH, O BEAUTEOUS, HEAVENLY LIGHT

(FROM THE "CHRISTMAS ORATORIO")

Johann Sebastian Bach

*Adagio* ♩ = 63

*f* Break forth, O beau-teous, heav'n-ly light, And ush-er in the

morn-ing; Ye shep-herds, shrink not with af-fright, But

hear the an-gel's warn-ing. This Child, now weak in

*mf con esp.*

in-fan-cy, Our con-fi-dence and joy shall be, The

*cresc.* *ff*

pow'r of Sa-tan break-ing, Our peace e-ter-nal mak-ing.

*p*

## SUNRIS

Harvey Worthington Loomis

Arthur Edward Johnstone

*With dignity, but not dragging* ♩ = 100

*mp*

1. Wid - er and still more wide The gates of the morn - ing swing;  
 2. Mar-shalled from east and west, The hosts of the dawn sweep by,  
 3. O'er the ho - ri - zon's rim, Be - yond the ea - gle's flight,

*mp* *legato*

*poco a poco cresc.*

Clear - er and e'er more clear The notes of the for - est birds ring; The  
 Garbed in the light of day — A pa - geant ad - vanc - ing on high — In  
 Lanc - es of gold ap - pear, To van - quish the sin - is - ter night. The

*poco a poco cresc.* *sempre legato* *f*

*poco allargando*

earth, the sea, the clouds, the sky, Have cho - sen the sun for their king.  
 daz - zling white, they throng the blue, To wel - come the lord of the sky.  
 day is born! The sun is here! He floods all the world with his light.

*poco allargando*

## APRIL IS IN MY MISTRESS' FACE

(MADRIGAL)

Thomas Morley

*Moderato, scherzando* ♩ = 116  
SOPRANO

*mf*  
1. A - pril is in my Mis - tress' face, A - pril is in my Mis - tress'  
2. O were it Ju - ly all the year, O were it Ju - ly all the

ALTO

*mf*  
1. A - pril is in my Mis - tress' face, A - pril is in my  
2. O were it Ju - ly all . . . the year, O were it Ju - ly

TENOR

*mf*  
A - pril is in my Mis -  
O were it Ju - ly all . .

BASS

*mf*  
A - pril is in my Mis - tress'  
O were it Ju - ly all the

*Moderato, scherzando*

*mf*  
(For rehearsal only)

*mf*

face, my Mis - tress' face, A - pril is in my Mis - tress' face, And  
year, all, all . . the year, O were it Ju - ly all the year, Then

*pp*  
Mis - tress' face, A - pril is in my Mis - tress' face, And  
all the year, O were it Ju - ly all the year, Then

*pp*  
tress' face, A - pril is in my Mis - tress' face, my Mis - tress' face,  
the year, O were it Ju - ly all the year, all, all the year,

*pp*  
face, A - pril is in my Mis - tress' face, my Mis - tress' face,  
year, O were it Ju - ly all the year, all, all the year,



Ju - ly in her eyes hath place, and then Ju - ly in her  
 A - pril show's I would not fear, A - pril show's I

Ju - ly in her eyes hath place, and Ju - ly  
 A - pril show's I would not fear, A - pril

And Ju - ly in her eyes . . .  
 Then A - pril show's I would . . .

And Ju - ly in her eyes hath  
 Then A - pril show's I would not

eyes, in her . . . eyes hath place, With - in her bo -  
 would not, I . . . would not fear, Nor blight that fall -

Ju - ly in her eyes hath place, hath place; With - in her bo -  
 show's, then A - pril show's I would not fear, Nor blight that fall -

hath place, in . . . her eyes hath place, With - in her bo -  
 not fear, would not, would not fear, Nor blight that fall -

place, in her eyes hath place;  
 fear, would not, would not fear,

## APRIL IS IN MY MISTRESS' FACE

*cresc.*

som, with - in her bo - som is Sep - tem - - - -  
 eth, nor blight that fall - eth in Sep - tem - - - -

*cresc.*

som, with - in her bo - som is Sep - tem - - - -  
 eth, nor blight that fall - eth in Sep - tem - - - -

*cresc.*

som, with - in her bo - som is . . Sep - tem - - - -  
 eth, nor blight that fall - eth in . . Sep - tem - - - -

*cresc.*

With - in her bo - som is Sep - tem - - - -  
 Nor blight that fall - eth in Sep - tem - - - -

*f* *p*

ber, But in her heart, but in her heart, her heart a cold De -  
 ber, Nor frost that chills, nor frost that chills, that chills in cold De -

*f* *p*

ber, But in her heart, her heart a  
 ber, Nor frost that chills, that chills in

*f* *p*

ber, But in her heart, . . her heart a  
 ber, Nor frost that chills, . . that chills, in

*f* *p*

ber, But in her heart, but in her heart a  
 ber, Nor frost that chills, nor frost that chills, in

cem - - - - ber, But in her heart,  
cem - - - - ber, Nor frost that chills,

cold De - cem - - - - ber, But in her heart, her heart,  
cold De - cem - - - - ber, Nor frost that chills, that chills,

cold De - cem - - - - ber, But in her heart, . . . in . .  
cold De - cem - - - - ber, Nor frost that chills, . . . frost .

cold De - cem - - - - ber, . . . . . But in her  
cold De - cem - - - - ber, . . . . . Nor frost that

but in her heart, her heart a cold De - cem - - - - ber.  
nor frost that chills, that chills in cold De - cem - - - - ber.

but in her heart, her heart a cold De - cem - - - - ber.  
nor frost that chills, that chills in cold De - cem - - - - ber.

. . her that heart chills a cold De - cem - - - - ber.  
. . that chills in cold De - cem - - - - ber.

heart, but in her heart a cold De - cem - - - - ber.  
chills, nor frost that chills in cold De - cem - - - - ber.

## LET MUSIC WAKE

Russell M. Dodge

J. W. Elliott

*Allegro moderato* ♩ = 116

*mf*

1. Let mu - sic wake in joy - ful wise, As - pir - ing to the vault - ed skies, As  
2. Let all ex - alt the King a - bove And kin - dle fires of ho - ly love; Thro'

new - ly born The gold - en morn In - vites to high en - deav - or. The Lord is on his  
end - less days May psalms of praise Their pow'r re - lin - quish nev - er. E - ter - nal in the

throne, 'Tis he who reigns a - lone. Let all who live re - joice, U -  
sky There smiles a watch - ful eye; No mor - tal heart shall fear, Our

nit - ing heart and voice To mag - ni - fy his ho - ly name for - ev - er!  
Fa - ther-Lord is near; Al - might - y One, our souls are thine for - ev - er!

# GOD OF OUR FATHERS

(NATIONAL HYMN)

D. C. Roberts

G. W. Warren

*Maestoso* ♩ = 108*ff**Trumpets before each verse*

1. God of our fa - thers, whose al - might - y  
 2. Thy love di - vine hath led us in the  
 3. From war's a - larms, from dead - ly pes - ti -  
 4. Re - fresh thy peo - ple on their toil - some

hand Leads forth in beau - ty all the star - ry  
 past, In this free land by thee our lot is  
 lence, Be thy strong arm our ev - er sure de -  
 way, Lead us from night to nev - er - end - ing

band Of shin - ing worlds in splen - dor thro' the  
 cast; Be thou our rul - er, guar - dian, guide and  
 fense; Thy true re - li - gion in our hearts in -  
 day; Fill all our lives with love and grace di -

skies, Our grate - ful songs be - fore thy throne a - rise.  
 stay, Thy word our law, thy paths our cho - sen way.  
 crease, Thy boun - teous good - ness nour - ish us in peace.  
 vine, And glo - ry, laud and praise be ev - er thine.

## A CRADLE SONG

John B. Tabb

Eusebius Mandyczewski

*Larghetto* ♩ = 66

1. Sing it, Moth - er, sing it low, Deem it not an i - dle lay;  
 2. Sing it, Moth - er, love is strong, When the tears of man - hood fall,

In his heart 'twill ebb and flow All the wea - ry  
 Ech - oes of thy cra - dle song Shall his child - hood

life - long way; All that aft - er years shall bring Shall flow back to  
 peace re - call; Dy - ing, he may smile to hear Mu - sic he deems

thee, . . . . . Sing it, Moth - er, Sing it low.  
 thine, . . . . . Sing it, Moth - er, Sing it low.  
 to thee,  
 deems thine,

# Songs for Women's Voices

## ALLELUIA

Ann White

*Andante con moto* ♩ = 80

1ST SOPRANO

Ann White



Al - le - lu - ia! Al - le - lu - ia!

1. An - gels sang on Christ-mas morn,
2. Shep-herds heard the an - gels sing,
3. Let us car - ol loud and clear,

2ND SOPRANO



Al - le - lu - ia! Al - le - lu - ia!

1. An - gels sang on Christ-mas morn,
2. Shep-herds heard the an - gels sing,
3. Let us car - ol loud and clear,

ALTO

*cresc* - en - do

Loud their gold - en chant re - ech - oed down the sky, Peace on earth to men and  
Through the star - ry night they seek the ho - ly child, Cra - dled in a man - ger  
Lo, the bless - ed Babe who in the man - ger lay, Fills our wait - ing hearts with

*cresc* - en - do

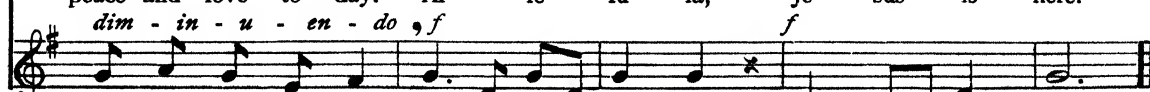
Loud their gold - en chant re - ech - oed down the sky, Peace on earth to men and  
Through the star - ry night they seek the ho - ly child, Cra - dled in a man - ger  
Lo, the bless - ed Babe who in the man - ger lay, Fills our wait - ing hearts with

*cresc* - en - do*dim* - in - u - en - do, *f*

praise to God on high. Al - le - lu - ia, Je - sus is born.  
by his moth - er mild. Al - le - lu - ia, Je - sus the King.  
peace and love to - day. Al - le - lu - ia, Je - sus is here.

*dim* - in - u - en - do, *f*

praise to God on high. Al - le - lu - ia, Je - sus is born.  
by his moth - er mild. Al - le - lu - ia, Je - sus the King.  
peace and love to - day. Al - le - lu - ia, Je - sus is here.

*dim* - in - u - en - do, *f*

# WHEN THE ROSES BLOOM

Luise Reichardt  
Arr. by Luther W. Goodhart

*Semplice* ♩ = 88  
SOPRANO

*pp*

1. In the time of
2. In the time of

2ND SOPRANO

*pp*

1. In the time of
2. In the time of

ALTO

*pp*

1. The
2. The

*Semplice*

*p molto legato*

*con ped.*

ros - es, Hope, thou wea - ry heart! Spring a balm dis - clos - es  
ros - es, Wea - ry heart, re - joice! Ere the sum - mer clos - es

ros - es, Hope, thou wea - ry heart! Spring a balm dis - clos - es  
ros - es, Wea - ry heart, re - joice! Ere the sum - mer clos - es

time of ros - es, Hope, thou wea - ry heart! Spring a balm dis - clos - es  
time of ros - es, Wea - ry heart, re - joice! Ere the sum - mer clos - es



For the keen-est smart. Comes the long'd-for voice. Tho' thy grief . . o'er-come thee, Thro' . . . the win-ter's  
Let not death . ap-pall thee, For, . . . be-yond the

For the keen-est smart. Comes the longed-for voice. Tho' . . . grief . . o'er - come . . . .  
Let not death . . ap - pall . . . . .

For the keen-est smart. Comes the long'd-for voice. Tho' . . . thy grief o'er-come thee, Thro' . . . the  
Let . . . not death ap-pall thee, For . . . be -

*expressivo* *poco sostenuto*

gloom, tomb, Thou shalt thrust it from thee, When the ros - - es bloom.  
God him - self shall call thee, When the ros - - es bloom.

*expressivo* *poco sostenuto*

thee, thee, Thou shalt thrust it from thee, When ros - - es bloom.  
God him - self shall call thee, When ros - - es bloom.

*expressivo* *poco sostenuto*

win - ter's gloom, Thou shalt thrust it from thee, When the ros - es bloom.  
yond the tomb, God him - self shall call thee, When the ros - es bloom.

*poco sostenuto*

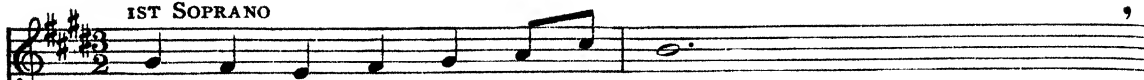
## HYMN TO DIANA

Ben Jonson

Katherine K. Davis

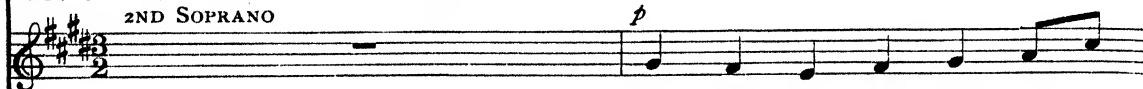
*Andante* ♩ = 69

1ST SOPRANO



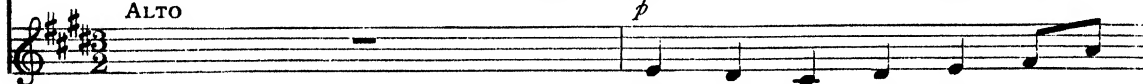
- p*  
 1. Queen and hunt - res chaste and fair,  
 2. Earth, let not thy en - vious shade  
 (*pp*) 3. Lay thy bow of pearl a - part

2ND SOPRANO

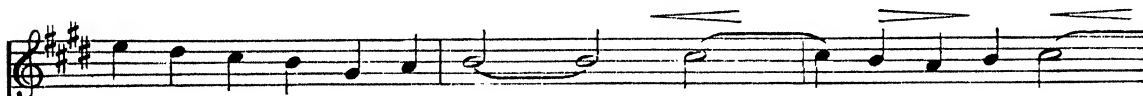


- p*  
 1. Queen and hunt - res, queen and  
 2. Earth, let not thy en - vious  
 (*pp*) 3. Lay thy bow of pearl, thy

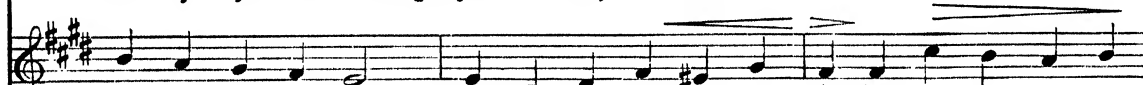
ALTO



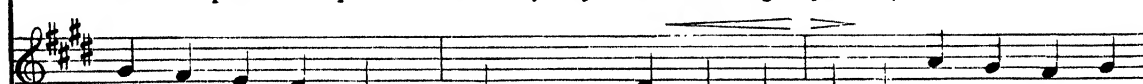
- p*  
 1. Queen and hunt - res, queen and  
 2. Earth, let not thy en - vious  
 (*pp*) 3. Lay thy bow of pearl, thy



Now the sun is laid to sleep. . . . . Seat - - ed in thy sil -  
 Dare it - self to in - ter - pose, . . . . . Cyn - - thia's shin - ing orb . .  
 And thy crys - tal shin - ing quiv - er; Give . . . . . un - to the fly -



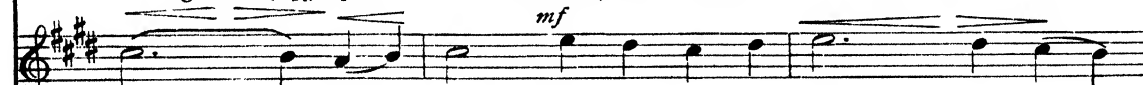
hunt - res chaste and fair, Now the sun is laid to sleep. Seat - ed in thy  
 shade, thy en - vious shade Dare it - self to in - ter - pose, Cyn - thia's shin - ing  
 bow of pearl a - part And thy crys - tal shin - ing quiv - er; Give un - to the



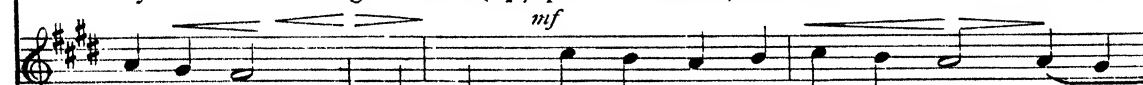
hunt - res chaste and fair, Now the sun's a - sleep. Seat - ed in thy  
 shade, thy en - vious shade Dare to in - ter - pose, Cyn - thia's shin - ing  
 bow of pearl a - part And thy shin - ing quiv - er; Give un - to the



- - ver chair, State . . . in wont - ed man - ner keep . . .  
 . . . was made Heav'n . . . to clear when day . . . did close; . . .  
 - ing hart (*mf*) Space . . . to breathe, how short . . . so - ev - er,



*mf*  
 sil - - ver chair, State in wont - ed man - ner keep.  
 orb . . . was made Heav'n to clear when day did close;  
 fly - - ing hart (*mf*) Space to breathe, how short so - ev - er,



*mf*  
 sil - - ver chair, State in wont - ed man - ner keep. Hes -  
 orb . . . was made Heav'n to clear when day did close; Bless us  
 fly - - ing hart (*mf*) Space to breathe, how short so - ev - er, . . .

*cresc* - *en* - *do* *mf* *p*

Hes - per - us en-treats thy light,  
Bless us then with wish-ed sight,  
Thou that mak'st a day of night,

*cresc* - *en* - *do* *mf* *p*

Hes - per - us en-treats thy light,  
Bless us then with wish-ed sight,  
Thou that mak'st a day of night,

*cresc* - *en* - *do* *mf* *p*

- per - us en-treats thy light,  
then with wish - ed sight,  
Thou that mak'st a day of night,

God - dess ex - cel - lent - ly bright.

## BIRD IN AIR WILL STRAY AFAR

English version by  
Natalia Macfarren

Johannes Brahms

*Tempo di Valzer* ♩ = 108  
*mf* SOPRANO

Bird in air . . will stray a - far, will stray . a - far, Seek - ing a

*mf* ALTO

Bird in air . . will stray a - far, will stray . a - far, Seek - ing a

PIANO PRIMO\*  
*Tempo di Valzer*

*mf*

PIANO SECONDO  
*Tempo di Valzer*

*mp*

\* When only one piano is available, the Primo piano part may be omitted and Piano Secondo played 8va higher.

## BIRD IN AIR WILL STRAY AFAR

shel - ter'd bow - - er. So the heart a home must

shel - ter'd bow - - er. So the heart a home must

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*pp* *p* *cresc.*

find Ere its life can flow - er. flow - er.

find . . Ere its life can flow - er. flow - er.

*f* *f*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

## THE TWO ROSES

H. Werner

*Andante* ♩ = 52

1ST SOPRANO



1. On a bank two ros - es fair, Wet with morn - ing show - ers, Filled with dew in  
 2. Thus in leaves of white ar-rayed, Not a speck to dim them, So I find the  
 3. Like her cheeks the blush - ing ray, Which the bud en - clos - es, Bright - er far than

2ND SOPRANO



1. On a bank two ros - es fair, Wet with morn - ing show - ers, Filled with dew in  
 2. Thus in leaves of white ar-rayed, Not a speck to dim them, So I find the  
 3. Like her cheeks the blush - ing ray, Which the bud en - clos - es, Bright - er far than

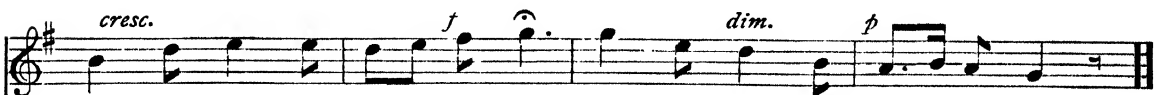
ALTO



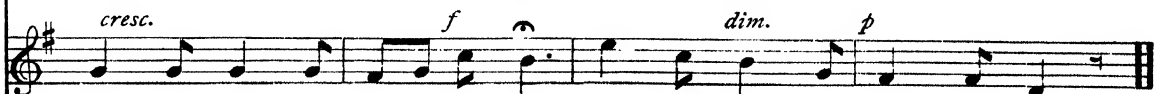
fra-grance grew, As I, pen - sive, full of care, Gath - ered two sweet flow'rs.  
 spot - less mind Which a - dorns the spot - less maid; In - no - cen - ce's em - blem.  
 you they are; But her charms, if I should say, You'd be jeal - ous, ros - es.



fra-grance grew, As I, pen - sive, full of care, Gath - ered two sweet flow'rs.  
 spot - less mind Which a - dorns the spot - less maid; In - no - cen - ce's em - blem.  
 you they are; But her charms, if I should say, You'd be jeal - ous, ros - es.



Tell me, ros - es, tru - ly tell, If my fair one loves me well.



Tell me, ros - es, tru - ly tell, If my fair one loves me well.



## CREATION'S HYMN

("THE GLORY OF GOD IN NATURE")

From the German of C. F. Gellert  
 English version by the Rev. J. Troutbeck  
*Maestoso e grandioso* ♩ = 100

Ludwig van Beethoven

1ST SOPRANO

*f*

2ND SOPRANO

*f*

ALTO

*f**Maestoso e grandioso**ff**sf**p**f*

them his Name a - far is heard, By earth and sea is re - peat - ed the sto - ry;

them his Name a - far is heard, By earth and sea is re - peat - ed the sto - ry;

them his Name a - far is heard, By earth and sea is re - peat - ed the sto - ry;



*f* *pp*

Let all man-kind re-ceive their word. Who holds the

*f* *pp*

Let all man-kind re-ceive their word. Who holds, who holds the

*f* *pp*

Let all man-kind re-ceive their word. Who holds, who holds the

*f sf sf sf pp*

*cresc.*

num-ber-less stars in their plac-es? Who bids the sun his light dif-

*cresc.*

stars in their plac-es? Who bids, who bids the sun his light dif-

*cresc.*

stars in their plac-es? Who bids, who bids the sun his light dif-

*cresc.*

## CREATION'S HYMN

fuse? He comes with bright-ness and smiles in our fac - es, And he - ro -  
 fuse? He comes with bright-ness and smiles in our fac - es, And he - ro -  
 fuse? He comes with bright-ness and smiles in our fac - es, And he - ro -

*pp* *cresc.* *f* *sf* *p* *f*

like his way pur - sues, and he - ro - like his way pur - sues.  
 like his way pur - sues, and he - ro - like his way pur - sues.  
 like his way pur - sues, and he - ro - like his way pur - sues.

*sf* *sf* *ff* *sf* *sf* *ff*

\* The small notes to be added if convenient.



# MASSA'S IN DE COLD, COLD GROUND

Stephen C. Foster

*With sentiment* ♩ = 80

Stephen C. Foster

*pp* Loo . . . . . Loo . . . . .

1. { 'Round de mead-ows am a - ring - ing De dark - ies' mourn - ful song; x  
 { Where de i - vy am a - creep - ing, ♪ O'er de grass - y mound, x  
 2. { When de au - tumn leaves were fall - ing, ♪ When de days were cold; 'Twas  
 { Now de or - ange tree am bloom - ing, ♪ On de sand - y shore; x  
 3. { Mas - sa make de dark - ies love him, ♪ Cayse he was so kind; x  
 { Can - not work be - fore to - mor - row, ♪ Cayse de tear - drops flow, I

*mp*

Loo . . . . . Loo . . . . .

While de mock-in' bird am sing - ing, Hap - py as de day am long. }  
 Dare ol' mas - sa am a - sleep - ing, Sleep - ing in de cold, cold ground. }  
 hard to hear ol' mas - sa call - ing, Cayse he was so weak and old. }  
 Now de sum - mer days am com - ing; Mas - sa neb - ber calls no more. }  
 Now dey sad - ly weep a - bove him, Mourn - in' cayse he leave dem be - hind. }  
 try to drive a - way my sor - row, Pick - in' on de ol' ban - jo. }

REFRAIN

*mf* Down in de corn - field, Heah dat mourn - ful sound;  
*mf* Ah, heah! . . . . .

*mp* Mas - sa's in de cold, cold ground.  
*pp* All de dark - ies am a - weep - ing; Mas - sa's in de ground.  
*mp* *pp*

## CARELESS, IDLE MAIDEN

(FROM THE OPERA "FAUST")

Charles Gounod

*Allegretto* ♩ = 84

SOPRANOS

*dim.*

Ah!

*Allegretto*

*dim - - in - - u - en - do p*

Care - less, i - dle maid - en, Where - fore dream - ing still? . . . .

Day, with ros - es lad - en, Com - eth o'er the hill; . . . . The

blithe birds are sing - ing, And hear what they do say, . . . .

Through the mead-ows ring - ing: "The har - vest is so gay!"

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The melody is simple and folk-like, with a mix of eighth and quarter notes. The lyrics are written below the vocal staff.

Brooks, of bees and flow - ers, War - ble to the grove, . .

This system contains the next four measures. The musical notation continues with similar rhythmic patterns. The piano part features chords in the left hand and single notes or dyads in the right hand. The lyrics continue below the vocal staff.

Who has time for sad - ness? A - wak - en to love! . . .

This system contains the next four measures. The vocal line has a longer note value, and the piano accompaniment includes some sustained chords. The lyrics continue below the vocal staff.

All of Na - ture's pow - ers A - wak - en to love! . .

This system contains the final four measures of the song. The piano part has a crescendo leading to a final chord. The lyrics conclude below the vocal staff.

# LIFT THINE EYES

(FROM "ELIJAH")

Felix Mendelssohn

*Andante con moto*

1ST SOPRANO

*p* Lift thine eyes, O lift thine eyes to the moun - tains, whence

2ND SOPRANO

*p* Lift thine eyes, O lift thine eyes to the . . moun - tains, whence

ALTO

*p* Lift thine eyes, O lift thine eyes to the moun - tains, whence

com - eth, whence com - eth, whence com - eth help.

com - eth, whence com - eth, whence com - eth help, Thy help com - eth,

com - eth, whence com - eth, whence com - eth help, Thy help

Thy help com - eth from the Lord, the Mak - er of

com - eth from . . the Lord, from the Lord, the Mak - er of

com - eth from . . the Lord, the Mak - - - er of

heav - en and earth. He hath said, thy foot . . shall not be

heav - en and earth. He hath said, thy foot shall not be

heav - en and earth. He hath said, thy foot shall not be

*pp* *cresc.*

mov - ed: thy Keep - er will nev - er slum - - ber, nev - er, will nev - er

*pp* *cresc.*

mov - ed: thy Keep - er will nev - er slum - - ber,

*pp* *cresc.*

mov - ed: thy Keep - er will nev - er slum - - ber,

*en - do . . . , f* *dim. p*

slum - ber, nev - er slum - - - - - ber. Lift thine eyes, O

*cresc.* *f* *dim. p*

nev - er, will nev - er slum - - - - - ber. Lift thine eyes, O

*cresc.* *f* *dim. p*

nev - er, will nev - er slum - ber, will nev - er slum - ber. Lift thine eyes, O

*sf* *p*

lift thine eyes to the moun-tains, whence com - eth, whence com - eth, whence

*sf* *p*

lift thine eyes . . to the moun-tains, whence com - eth, whence com - eth, whence

*sf* *p*

lift thine eyes to the moun-tains, whence . . com - eth, whence

*dim. p*

com - eth help, whence com - eth, whence com - eth, whence com - eth help.

*sf* *dim. p*

com - eth help, whence com - - eth, whence com - eth, whence com - eth help.

*sf* *dim. p*

com - eth help, whence com - - eth, whence com - eth, whence com - eth help.

## PIPPA'S SONG

Robert Browning

John E. West

*Con moto moderato* ♩ = 104 *mf*

The year's at the spring, And day's at the

*mf*

*Con moto moderato*

*mf* *simile legato*

*With Ped.*

*f poco rit.* *a tempo* *p* *cresc. poco a poco*

morn; Morn-ing's at seven; The hill - side's dew-pearled; The

*f poco rit.* *a tempo* *p* *cresc. poco a poco*

morn; . Morn-ing's at seven; The hill-side's dew - pearled; The lark's on the

*f poco rit.* *a tempo* *p* *cresc. poco a poco*

*rall.* *f a tempo*

lark's on the wing; The snail's on the thorn, God's in . . . his

*rall.* *f a tempo*

wing; The snail's on the thorn, . . . . .

*rall.* *f a tempo*

*With Ped.*

# PIPPA'S SONG

263

*ff poco rit.*

heav'n, . . . . All's . . . right with the world. . . .

*ff poco rit.*

*ff poco rit.*

*Ped.* \*

## EVERY JOURNEY HAS AN END

W. S. Gilbert

(FROM "IOLANTHE")

Sir Arthur Sullivan

*Waltz tempo* ♩ = 132

1. Ev - 'ry jour - ney has . . an end; When at the  
 2. While the sun - shine makes . your hay, Where a  
 3. Noth - ing ven - ture, noth - ing win; Blood is

worst af - fairs . . will mend; Dark . the dawn when  
 will is, there's a way; Beard . the li - on  
 thick, but wa - ter is thin; In for a pen - ny,

day is . . nigh, Hus - tle your horse and don't say die!  
 in his . . lair, None but the brave de - serve the fair!  
 in for a pound, Love makes the world go 'round and 'round!

# CHORUS OF PHILISTINES

(FROM "SAMSON AND DELILAH")

Charles Camille Saint-Saëns

*Andante* ♩ = 84

*sempre pp*

*Ped.*

*sempre con Ped.*

*dolciss.*

1. Lo, Spring with its wealth of flow'rs is at hand: . . .  
2. Heav'n's gift, beau - ty fair, of life 'tis the Spring, . . .

1. Lo, Spring with its wealth of flow'rs is at hand: . . .  
2. Heav'n's gift, beau - ty fair, of life 'tis the Spring, . . .

*pp*

To deck con-qu'ring brows of war - riors so brave! . . .  
Sweet charm of the eyes, of love all our hope, . . .

To deck con-qu'ring brows of war - riors so brave! . . .  
Sweet charm of the eyes, of love all our hope, . . .

*8*



# CHORUS OF PHILISTINES

265

*cresc* - - - *en* - - - *do*

Now min - gle our ac - cents with scent of ros - es, . . . Of new-blown  
Come thrill all our be - ing, and stir our spir - it . . . With thy sweet

ros - es! . . . Come, sis - ters, with the birds now sing!  
rap - ture! . . . Come, sis - ters, love, come love al - way!

Come, sis - ters, with the birds now sing!  
Come, sis - ters, love, come love . . .

Come, sis - ters, with the birds now sing!  
Come, sis - ters, love, come love . . .

al - - - way! . . . . .

al - - - way! . . . . .

*pp*

## AURORA

James F. Caldwell  
*Allegro maestoso*

Arthur Edward Johnstone

*mf*

1. Hail! All hail to gold - en - robed Au - ro - ra! Throned in the  
2. Praise be thine, whose scep - ter is the sun - beam! Proud are thy

*mf*

*mp*

high - est heav - en, crown'd o'er with light! . . O queen most fair, thy  
gold - en ban - ners flung o'er the hills; . . The 'wild - wood choirs bring

*mp*

The star of the morn  
O god - dess of hope,

*mf*

king-dom is the sky! . . The glo - ry of the morn-ing star shall melt at thy glance.  
mu - sic to thy courts; . O god-dess of e - ter - nal hope, a world ac-claims thee!

*mf*

realm is the  
song to thy

## FATHER AND FRIEND

Sir John Bowring

Adapted from S. Jadassohn

*Slowly and devoutly* ♩ = 104*espress.*

*p*

1. Fa - ther and Friend! thy light, thy love, Beam - ing through all . . thy  
2. Thy chil-dren shall not faint nor fear, Sus-tained by this . . de -

1. Fa - ther and Friend! thy light, thy love, Beam - ing through  
2. Thy chil-dren shall not faint nor fear, Sus - tained by

works we see, . Thy glo - ry gilds the heav'ns a - bove, And  
light - ful thought, Since thou, their God, art ev - 'ry - where, They

all . thy works we see, . Thy glo - ry gilds the heav'ns a - bove,  
this . . de - light - ful thought, Since thou, their God, art ev - 'ry - where,

*dolce* *espress.*

all the earth is full . of thee. Thy glo - ry gilds . . the  
can - not . be where thou . art not. Since thou, their God, . . art

And all the earth is full . of thee. Thy glo - ry  
They can - not be where thou art not. Since thou, their

*poco rit.*

heav'ns a - bove And all . the earth is full of thee, of thee.  
ev - 'ry - where, They can - not be where thou art not, A - men.

gilds . . the heav'ns a - bove And all . . the earth is full of thee, of thee.  
God, . . art ev - 'ry - where, They can - not be where thou art not, A - men.

# WELCOME TO OUR HEARTS AGAIN

(FROM "IOLANTHE")

William S. Gilbert

Sir Arthur Sullivan

*Animato* ♩. = 72

SOPRANO

*mf*

Wel-come to our hearts a - gain, I - o - lan - the, I - o - lan - the!

ALTO

*mf*

Wel-come to our hearts a - gain, I - o - lan - the, I - o - lan - the!

*Animato**mf*

We have shar'd thy bit - ter pain, I - o - lan - the, I - o - lan - the!

*m*

We have shar'd thy bit - ter pain, I - o - lan - the, I - o - lan - the!

*mf*

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band Wel-comes thee to

*mf*

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band Wel-comes thee to

*f**mf*

fair - y - land, I - o - lan - the, I - o - lan - the, I - o - lan - - -

fair - y - land, I - o - lan - the, I - o - lan - the! Wel-comes thee to

*f*

*Ped.* \*

- - - the, I - o - lan - - - the, I - o - lan -

fair - y land, I - o - lan - - - the, I - o - lan - -

*mf*

the!

the! . . . . .

*poco rit.*

*dim.*

*pp*

*Ped.* \*

## THE LAMB

(FROM "SONGS OF INNOCENCE")

William Blake

John E. West

*p Andantino* ♩ = 66

1. Lit - tle lamb, who made thee? Dost thou know who made thee, Gave thee life and  
 2. Lit - tle lamb, I'll tell thee; Lit - tle lamb, I'll tell thee; He is call - ed

Gave thee life and  
 He is

bid thee feed . . By the stream and fer - tile mead, Gave thee cloth - ing of de -  
 by thy name . For he calls him - self a Lamb; He is meek and he is

life and bid thee feed . . . . .  
 call - ed by thy name . . . . .

light, . . . . . Soft - est cloth - ing, wool - ly, bright; . . .  
 mild; . . . . . He be - came a lit - tle child; . . .

Gave thee cloth - ing of de - light, of de - light; . . .  
 He is meek and he is mild, he is mild; . . .

Gave thee such a ten - der voice, . . Mak - ing all the vales re - joice?  
 I a child and thou a lamb, . . . We are call - ed by his name.

Gave . . thee such . . a ten - der voice,  
 I . . . a child . . and thou a lamb,

Lit - tle lamb, who made thee? Dost thou know who made thee? . . .  
 Lit - tle lamb, God bless thee! Lit - tle lamb, God bless thee! . . .

Dost thou know who made . . thee?  
 Lit - tle lamb, God bless . . thee!

# THE LORD IS MY SHEPHERD

Psalm xxiii

Franz Schubert

*Adagio* ♩ = 69

1ST AND 2ND SOPRANO *p*

The Lord is my shep - herd; I shall not,

1ST AND 2ND ALTO *p*

*dim.* *pp legato*

shall . . . not want.

shall not want. He is my shep - herd, I shall not,

shall . . . not want.

## THE LORD IS MY SHEPHERD

shall . . . . not want. He mak - eth me to  
 shall . . . . not want. He

*pp*

*pp*

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'shall . . . . not want. He mak - eth me to' on the first staff, and 'shall . . . . not want. He' on the second staff. Dynamic markings *pp* (pianissimo) are present above the first vocal staff and below the piano accompaniment.

rest in green pas - tures. He lead - eth me be - side still wa - ters, He  
 lead - eth me

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: 'rest in green pas - tures. He lead - eth me be - side still wa - ters, He' on the first staff, and 'lead - eth me' on the second staff. The piano accompaniment continues with the same key signature and dynamic markings.

lead - - eth me, He  
 mak - eth me to rest in green pas-tures, He lead - eth me be -  
 mak - eth me to

*pp*  
*ppp*  
*ppp*

This system contains the third two vocal staves and the piano accompaniment. The lyrics are: 'lead - - eth me, He' on the first staff, 'mak - eth me to rest in green pas-tures, He lead - eth me be -' on the second staff, and 'mak - eth me to' on the third staff. Dynamic markings *pp* (pianissimo) and *ppp* (pianississimo) are present above the vocal staves and below the piano accompaniment.



# THE LORD IS MY SHEPHERD

side still wa - - ters. He

giv - eth peace un - to my soul, He lead - eth me in paths of

good - ness for his, for his name's

## THE LORD IS MY SHEPHERD

musical score for "The Lord is My Shepherd". The score is written for voice and piano. It consists of three systems of music. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line. The score includes vocal staves and piano accompaniment. Dynamics include *fs*, *pp*, *decresc.*, *dim.*, *mf*, and *p*. The lyrics are: "sake. . . . . Yea, though I walk thro' Death's dark vale of shad - ows, no e - vil will I fear: . . for thou art still with me. Yea,"

sake. . . . . Yea, though I walk thro'

Death's dark vale of shad - ows, no e - vil will I

fear: . . for thou art still with me. Yea,

though I walk . . . thro' Death's dark vale of shad - ows, no

*dim.*

*dim.*

*dim.*

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'though I walk . . . thro' Death's dark vale of shad - ows, no'. The first two staves have a 'dim.' (diminuendo) marking above them. The piano accompaniment features a steady eighth-note bass line.

e - vil will I fear: for thou art still with me; Thy

*f* *p*

*f* *p*

This system contains the next three staves. The lyrics are 'e - vil will I fear: for thou art still with me; Thy'. The vocal line has dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment also has *f* and *p* markings. The piano part continues with a rhythmic accompaniment of eighth notes.

rod . . . . . and staff, thy

Thy rod and staff,

*p*

This system contains the final three staves. The lyrics are 'rod . . . . . and staff, thy' and 'Thy rod and staff,'. The vocal line has a *p* (piano) marking. The piano accompaniment features a dense texture of chords and moving lines in both hands.

## THE LORD IS MY SHEPHERD

rod and staff they com - fort, com - fort me, for thy

This system contains the first three measures of the song. It features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "rod and staff they com - fort, com - fort me, for thy".

rod and staff they com - - fort . . . me. . . . .

This system contains the next three measures. The vocal melody continues with a long note on "fort" followed by a rest. The piano accompaniment and bass line provide harmonic support. The lyrics are: "rod and staff they com - - fort . . . me. . . . .".

Thou pre - par - est here a  
Thou pre-

This system contains the final three measures. The vocal melody begins with a piano (*p*) dynamic marking. The lyrics are: "Thou pre - par - est here a" and "Thou pre-".

ta - ble for me, in pres - ence of mine en - e - mies: my  
par - est . . here a ta - ble for me:

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

head with oil thou a - noint - est, my cup . run-neth o ver, .

This system contains the next two staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. Dynamic markings *pp* (pianissimo) are present above the vocal staff and below the piano staff.

run - neth, run - neth . o - ver. Yea, sure - ly peace and  
run - neth  
run - neth o - ver.

This system contains the final two staves of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. Dynamic markings *f* (forte), *pp* (pianissimo), and *p* (piano) are present throughout the system.

## THE LORD IS MY SHEPHERD

mer - cy all my life shall fol - - - low me: and I will

The first system of the musical score for 'The Lord Is My Shepherd'. It features a vocal line in G major (one sharp) and 4/4 time. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics 'mer - cy all my life shall fol - - - low me: and I will' are written below the notes. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple harmonic accompaniment.

dwel with God for ev - er, ev - - - er more, Yea,

The second system of the musical score. The vocal line continues with the lyrics 'dwel with God for ev - er, ev - - - er more, Yea,'. The melody features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The system ends with a double bar line.

sure - ly peace and mer - cy all my life . . . shall fol - low  
mer - cy  
mer - cy all my life . . . shall fol - low

The third system of the musical score. The vocal line begins with the lyrics 'sure - ly peace and mer - cy all my life . . . shall fol - low'. The melody features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The system ends with a double bar line.

# THE LORD IS MY SHEPHERD

279

*morendo* will dwell with God

me: and I . . . . . will dwell with God for

*morendo*

me: and I will dwell with God

*morendo*

for . . ev - er, ev - - - - - er - - - -

ev - - er, for ev - - - - - er - - - -

for . . ev - er, . ev - - - - - er - - - -

*f* more. . . . .

*f* more. . . . .

*f* more. . . . .

*f*

*pp*

The musical score is written for a vocal soloist and piano. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final line of the vocal melody and the piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The vocal part is a simple melody with lyrics. The score includes various performance markings such as *morendo*, *f*, and *pp*.

# Songs for Men's Voices

## Glee Club and Chorus

### DANNY DEEVER

Rudyard Kipling  
*Vivo*

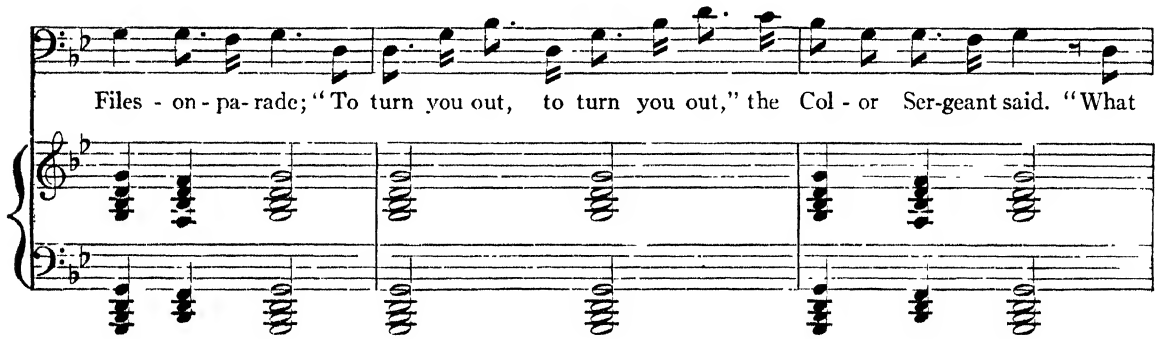
Walter Damrosch  
BARITONE SOLO (*Tempo rubato*)

*Vivo* *Tempo di Marcia funebre*

"What are the bu-gles blow-in' for?" said



Files - on - pa - rade; "To turn you out, to turn you out," the Col - or Ser-geant said. "What




makes you look so white, so white?" said Files - on - pa - rade, "I'm dread - in' what I've



WITH CHORUS

got to watch," the Col - or Ser-geant said. For they're hang-in' Dan - ny Dec - ver, you can





hear the Dead March play, The reg - i - ment's in 'ol - low square, they're hang-in' him to - day;

They've tak - en of his but - tons off an' cut his stripes a - way, An' they're

hang - in' Dan - ny Dee - ver in the morn - ing.

SOLO

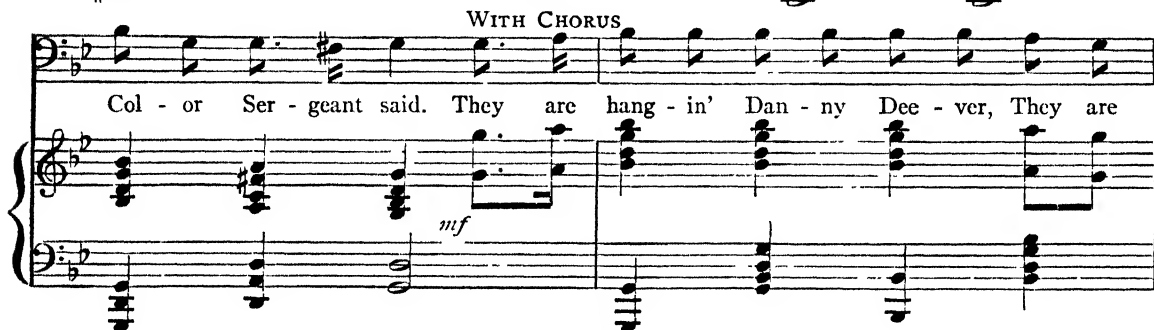
"What makes that rear-rank breathe so 'ard?" said Files - on - pa - rade, "It's

bit - ter cold, it's bit - ter cold," the Col - or Ser - geant said. "What



makes that front-rank man fall down?" said Files-on - pa-rade; "A touch o' sun, a touch o' sun," the

WITH CHORUS



Col - or Ser - geant said. They are hang - in' Dan - ny Dee - ver, They are



march - in' of 'im round, They 'ave 'alt - ed Dan - ny Dec - ver by 'is



cof - fin on the ground; An' 'e'll swing in 'arf a min - ute for a



sneak - in', shoot - in' hound—O they're hangin' Dan - ny Dee-ver in the morn - ing.

## SOLO

"'Is cot was right 'and cot to mine," said Files - on - pa-rade; "'E's

sleep - in' out an' far to - night," the Col - or Ser - geant said. "I've

drunk 'is beer a score o' times," said Files - on - pa-rade; "'E's drink-in' bit-ter beer a - lone," the

*cresc.* *poco a poco*

Col - or Ser-geant said. They are hang-in' Dan-ny Dee-ver, you must mark him to 'is place, For 'e

*f*

shot a com-rade sleep-ing, you must look 'im in the face; Nine hun-dred of his coun-ty, an' the

*cresc.*

reg - i - ment's dis - grace, . . . While they're hang - in' Dan - ny Dee - ver in the morn -

ing. *Un poco piu moto* "What's

*fp agitato*

that so black a - gin' the sun?" said Files - on - pa - rade; "It's

Dan - ny fight - in' 'ard for life," the Col - or Ser - geant said "What's

that that whim - pers o - ver - head?" said Files - on - pa - rade; "It's

Dan-ny's soul that's pass-in' now," the Col-or Ser-geant said.

*cresc.*

*Alla marcia*

CHORUS *s*

For they're

*ff* *sf* *mf*

done with Dan-ny Dee-ver, you can 'ear the quick-step play, the reg-i-ment's in

col-umn an' they're march-in' us a-way; Ho! the young re-cruits are shak-in' an they'll

*ff*

want their beer to-day, Aft-er hang-in' Dan-ny Dee-ver in the morn-in'.

*a tempo* *8.....*

## HARD TIMES, COME AGAIN NO MORE

Stephen C. Foster

Stephen C. Foster

♩ = 72  
TENOR I AND II

*mp* MELODY

1. Let us pause in life's pleasures and count its many tears, While we  
2. While we seek mirth and beauty and music light and gay, There are

BASS I AND II

all sup sor - row with the poor; There's a song that will lin - ger for -  
frail forms faint - ing at the door; Though their voic - es are si - lent, their

MELODY

ev - er in our ears; Oh! Hard Times, come a - gain no more. 'Tis the  
plead - ing looks will say, Oh! Hard Times, come a - gain no more.

MELODY

song, the sigh of the wea - ry; Hard Times, Hard Times, come a - gain no more, Man-y

days you have lin - gered a - round my cab - in door, Oh! Hard Times, come a - gain no more.

## SOLDIERS OF THE CAPTAIN

L. Spohr

*Vigorously* 54

*mf*

1. Sol - diers of the Cap - tain, stand for him and fight,  
 2. Take ye then the hel - met, breast - plate, shield and sword,  
 3. Je - sus, Cap - tain, help us sol - diers true to be,

*mf*

*mf*

Hard - ness glad en - dur - ing ar - mored in his might.  
 Thus e - quipped for bat - tle, read - y at his word,  
 Liv - ing, dy - ing, ev - er fight - ing, Lord, for thee,

*mf*

*p* *cresc.*

He is that great vic - tor prais'd in an - gels' songs,  
 Fierce tho' be the war - fare, sure is the re - nown,  
 Ea - ger to march for - ward, all our ser - vice thine,

*f*

He is that great vic - tor, An - gels' song,  
 Fierce tho' be the war - fare, Sure re - nown,  
 Ea - ger to march for - ward, All is thine,

*f*

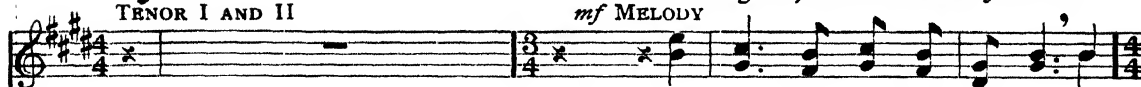
Glo - ry of each sol - dier who to him be - longs.  
 And tho' dark the con - flict, bright the prom - ised crown.  
 Wait - ing but the or - der from the voice di - vine.

*f*

## SHENANDOAH

Traditional Chantey

Arranged by Arthur Edward Johnstone

♩ = 69  
TENOR I AND II*mf* MELODY

1. O Shen - an-doah, I long to see you And hear your roll - ing riv - er; O  
 2. I long to see your smil - ing val - ley And hear your roll - ing riv - er; I

BASS I AND II

*mf*

Shen-an-doah, I long to see you. Ha - ha, we're bound a - way, 'cross the wide Mis - sou-ri!  
 long to see your smiling val - ley. Ha - ha, we're bound a - way, 'cross the wide Mis - sou-ri!

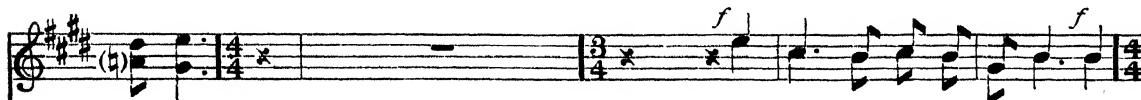
MELODY



3. 'Tis seven long years since last I see thee And hear your roll - ing riv - er; 'Tis

*mf* MELODY

seven long years since last I see thee, 'Way hay! We're bound a - way 'Cross the wide Mis -



sou - ri. 4. When first I took a ram - bling no - tion To leave your roll - ing riv - er, To





sail a-cross the brin-y o-cean, Way! hay! We're bound a-way A-cross the wide Mis-

sou-ri. Way hay! We're bound a-way 'Cross the wide Mis-sou-ri.

## DE SUN'S COMIN' BACK

Ben King

William Luton Wood

*Quietly* ♩ = 84 (Beat four)

TENOR I AND II

1. Hush! chil-lun, hush! Kase de sun's done come back a-gin, . . . Back a-gin a  
2. Hush! chil-lun, hush! Kase de sof' winds come back a-gin, . . . Back a-gin a

BASS I AND II

shin-in' on de ole cy-press tree; Hush! chil-lun, hush! Hit shuah-ly am a  
bring-in' all de joy ob de spring; Hush! chil-lun, hush! Hit shuah-ly am a

fac' a-gin, De sun's done come back a-gin, Back a-gin to me.  
fac' a-gin, De sof' winds come back a-gin, Back a-gin to me.

## KATIE

Old Irish Folk Song

*Con abbandono ed espressione. Tempo rubato*

BASS SOLO

*ten.*

1. O where, O where is my Ka-tie? She  
times I live in the cit-y, Some-

*mp (Humming voices)*

*poco rit.*

*mf*

**TENOR I AND II**

**BASS I AND II**

*ten.*

"aint" been "saw" to-day. I'm "a-feard" the wild "var-mints has tuk" the poor girl, And  
times I live in the town, Some-times a wild no-tion comes in-to "me" head, To

*cresc - - en - - do dim - in -*

*ten. calando ten.*

"dru-gen" her bod-y ā-way. And "dru-gen" her bod-y ā-way. (*Humming*)  
"joomp" in the ri-ver and drown. To "joomp in" the ri-ver and drown.

*u - en - do*

*ritard. e dim.*

(*Humming*)

*Fine*

*a tempo*

*ten.*

2. There is a white ship o'er the o-cean, All fill'd with sil-ver and

*pp*

*a tempo*

*Fine*

*ten.*

gold . Be - fore my Ka - tie goes to the work-house That ship will be an-chored and

*ten. calando ten. D.S. al Fine*

sold, . That ship will be an-chored and sold. . (Humming) 3. Some -

*ritard. e dim.*

*Humming* *D.S. al Fine*

## STARS OF THE SUMMER NIGHT

Henry Wadsworth Longfellow

I. B. Woodbury

*dolce p*  $\text{♩} = 88$

1. Stars of the sum-mer night, Far in yon az - ure deeps, Hide, hide your gold - en light,  
2. Moon of the sum-mer night, Far down yon west - ern steep, Sink, sink in sil - ver light,  
3. Dreams of the sum-mer night, Tell her her lov - er keeps Watch, while in slum - ber light,

*dolce p*

*p poco rall. p a tempo rall. pp*

She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.  
She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.  
She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.

*p poco rall. p a tempo rall. pp*

## ON THE ROAD TO MANDALAY

Rudyard Kipling

Dyneley Prince

*Lento*

The piano introduction is in 4/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Lento'.

*SOLO* *Tempo rubato*

The vocal solo is in 4/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Tempo rubato'.

1. By the old Moul-mein Pa - go - da, look - in' west - ward to the sea, There's a  
2. 'Er pet - ti - coat was yal - ler, an' 'er lit - tle cap was green, An' 'er

*Tempo rubato*

The piano accompaniment is in 4/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Tempo rubato'.

Bur - ma girl a - set - tin', an' I know she thinks o' me; For the  
name was Su - pi - yaw - lat jes' the same as Thee - baw's Queen; An' I

The piano accompaniment is in 4/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

wind is in the palm - trees, an' the tem - ple bells they say, "Come you  
seed her fust a smok - in' of a whack - in' white che - root, An' a -

back, you Brit - ish sol - dier, come you back to Man - da - lay!" Come you back to Man - da - wast - in' Chris - tian kiss - es on a 'cath - en i - dol's foot. Bloom - in' i - dol made o'

*poco rit. a tempo* lay, . . Where the old Flo - til - la lay; . . Can't you 'ear their pad - dles chunk - in' from Ran - mud . . Wot they called the Great Gawd Budd. . Pluck - y lot she cared for i - dols when I

**CHORUS *Faster***  
goon to Man - da - lay? . . . *f* On the road to Man - da - lay, Where the  
kissed her where she stud! . . . *Faster*

*ff Slower* fly - in' fish - es play, An' the dawn comes up like thun - der out - er Chi - na 'crost the Bay.

## JUANITA

Caroline Norton

*Lento* ♩ = 60

Spanish Folk Tune

Arranged by William Luton Wood

*mp*

1. Soft o'er the foun-tain, Ling-ring falls the south-ern moon; Far o'er the  
2. When in thy dream-ing, Moons like these shall shine a - gain, And day - light

*mp*

moun-tain, Breaks the day too soon.  
beam-ing, Prove thy dreams are vain, (2ND BASS SOLO OR UNISON)

*mf*

In thy dark eyes' splen-dor, Where the  
Wilt thou not, re-lent-ing, For thine

warm light loves to dwell, Wea-ry looks, yet ten-der, Speak their fond fare-well.  
ab-sent lov-er sigh, In thy heart con-sent-ing To a pray'r gone by.

*Slower*

Ni - ta, Jua - - ni - ta, Ask thy soul if we should part;  
Ni - ta, Jua - - ni - ta, Let me lin - ger by thy side;

Lean thou on my heart.  
Be my own fair bride.

*rit.*

*mf*

Ni - ta, Jua - - ni - ta, Lean thou on my heart.  
Ni - ta, Jua - - ni - ta, Be my own fair bride.

*p* *rit.*

Lean thou on my heart.  
Be my own fair bride.

# COCK ROBIN

Arranged by A. D. Woodruff

*Declamato Tempo rubato*

1. Who killed Cock Rob - in? "I," said the spar - row, "With my  
2. Who saw him die? . . . "I," said the fly, . . . "With my  
3. Who'll toll the bell? . . . "I," said the bull, . . . "Cause I can

lit - tle bow - de - o - de - o and ar - row, I killed Cock Rob - in."  
lit - tle eye - de - eye - de - eye - de - eye - cye, I saw him die." . .  
pull de - wool - de - wool - de - wool - de - wool - wool, I'll toll the bell." .

*cresc.* *en* *do*  
*poco accel.*

*Faster* ♩ = 120

*mp*  
(MELODY)  
Oh, the birds and the bees are sing - ing sweet - ly, O - ver the jet black.

*cresc.*  
*cresc.*

*cresc.*  
Who killed Cock Rob - in? And it's why not, why not,

*cresc.*

*f*  
O - ver the jet black, Who killed Cock Rob - in?

*f*

## LOVE'S HYPNOTISM

Cornell Verse

William Luton Wood

*Not too fast* *Tempo rubato*

She was a maid co - quet - tish, fair, She was a maid co - quet - tish,

fair, Seat - ed be - fore him in a chair, Seat - ed be - fore him in a chair, And

he a hyp - no - tist. She closed her eyes at his com-mand, Her 'witch-ing face he

could not stand, Her ru - by lips he kissed, Her ru - by lips he kissed.

Her vio - let eyes she o - pened wide, Her vio - let eyes she o - pened



wide, He pen - i - tent - ly at her side, He pen - i - tent - ly at her side

Knelt, and in hum - ble tone, "Can you for - give me,

dear," said he, "Can you for - give me, dear?" said he. "O

hyp - no - tize me a - gain," said she, "O hyp - no - tize me a - gain," said she. said she.

And he knew she was his own, He knew she was his own.

# BENDEMEER'S STREAM

Thomas Moore

 Irish Melody  
 Arranged by William Luton Wood
*p*  $\text{♩} = 104$ 

MELODY

1. There's a bow - er of ros - es by Ben - de - meer's stream, And the  
 2. No, the ros - es soon with - ered that hung o'er the wave, But some

night - in - gale sings 'round it all the day long; In the time of my  
 blos - soms were gath - ered while fresh - ly they shone; And a dew was dis -

child - hood 'twas like a sweet dream, To sit in the ros - es and  
 tilled from the flow - ers that gave All the fra - grance of sum - mer, when

hear the bird's song. That bow'r and its mu - sic I'll nev - er for - get, But  
 sum - mer was gone! Thus mem - o - ry draws from de - light, ere it dies, An

*cresc.* *mf*

oft, when a - lone in the bloom of the year, I think, "Is the night - in - gale  
 es - sence that breathes of it man - y a year. Thus bright to my soul, as 'twas

sing - ing there yet? Are the ros - es still bright by the calm Ben - de - meer?"  
then to my eyes, Is that bow'r on the banks of the calm Ben - de - meer.

# THE MAN OF UPRIGHT LIFE

(INTEGER VITAE)

Horace

Friedrich F. Flemming

*Moderato* ♩ = 54

*mf*

1. He who is up - right, kind, and free from er - ror, Needs not the  
2. What though he jour - ney o'er the burn - ing des - ert, Or climb a -  
1. In - te - ger vi - tae, sce - le - ris - que pu - rus, Non e - got  
2. Si - ve per Syr - tis, i - ter aes - tu - o - sas, Si - ve fac -

*mf*

aid of arms or men to guard him; Safe - ly he moves, a  
lone the dread - ful dan - gerous moun - tains, Or taste the wa - ters  
Mau - ris ja - cu - lis nec ar - cu, Nec ve - ne - na - tis  
tu - rus per in - hos - pi - ta - lem Cau - ca - sum, vel quae

child to guilt - y ter - rors, Strong in his vir - - tues.  
of the famed Hy - das - pes, God will at - tend . him.  
gra - vi - da sa - git - tis, Fu - sce pha - re - tra.  
lo - ca fa - bu - lo - sus Lam - but Hy - da - spes.

*f*

## EVENING BELLS

F. M. Davis

*mp Quiet and sustained*  $\text{♩} = 60$

1. Eve - ning bells, O eve - ning bells! Peal - ing thro' the qui - et dells, Sweet the  
2. Eve - ning bells, I lin - ger yet, Not to weep with vain re - gret, Tho' my

*mf*

tale your mu - sic tells, Float - ing on the breeze a - long. While a -  
soul can ne'er for - get How I loved your hap - py chime. Once a -

*mf*

*p rit.* *a tempo*

mong the rus - tic bow'rs I am dream - ing, fond - ly dream - ing, Falls the  
gain your mu - sic pours, Gen - tly swell - ing, rap - ture tell - ing, Joy my

*p rit.* *a tempo*

light of van - ished hours, Mem - 'ries sweet of love and song.  
heart may feel no more, Eve - ning bells of old - en time.

*Slowly Tempo rubato*

*pp* Eve - ning bells, eve - ning bells, Peal - ing thro' the qui - et dells,  
*mp* Eve - ning bells, eve - ning bells, Peal - ing thro' the qui - et dells, Eve - ning

Eve - ning bells, eve - ning bells, Sweet the tale your mu - sic tells!

bells, eve - ning bells,

The musical score for 'EVENING BELLS' is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is simple and repetitive, with the lyrics 'Eve - ning bells, eve - ning bells, Sweet the tale your mu - sic tells!' and 'bells, eve - ning bells,'.

## FRIENDSHIP'S FLOWER

(ALMA MATER)

Harvey Worthington Loomis

*Moderato* ♩ = 100

MELODY

1. Days of cloud and days of sun - shine, While the long year goes,  
2. Hours of toil or hours of dream - ing, When they're spent in tune,  
3. Sea - sons glad or sea - sons wea - ry, Sent from heav'n a - bove,

The first system of the musical score for 'FRIENDSHIP'S FLOWER' is in 4/4 time, key of D major. It includes a melody line and piano accompaniment. The lyrics are: '1. Days of cloud and days of sun - shine, While the long year goes, 2. Hours of toil or hours of dream - ing, When they're spent in tune, 3. Sea - seasons glad or sea - sons wea - ry, Sent from heav'n a - bove,'.

Work a mag - ic through the sea - sons, Bring the per - fect rose.  
Weave a gold - en chain of mu - sic, Link - ing June with June.  
Bear a bless - ing on their pin - ions, Crown the year with love.

The second system of the musical score continues the melody and piano accompaniment. The lyrics are: 'Work a mag - ic through the sea - seasons, Bring the per - fect rose. Weave a gold - en chain of mu - sic, Link - ing June with June. Bear a bless - ing on their pin - ions, Crown the year with love.'

## REFRAIN

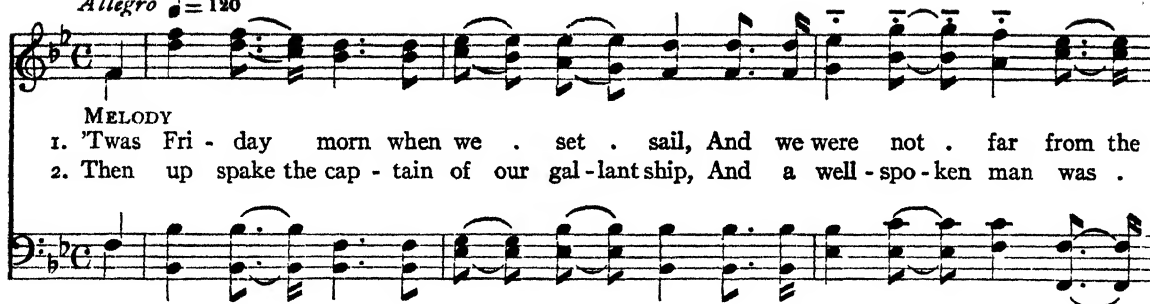
Au - tumn, Win - ter, Spring and Sum - mer, Through each song - ful hour,

The refrain of the musical score is in 4/4 time, key of D major. It includes a melody line and piano accompaniment. The lyrics are: 'Au - tumn, Win - ter, Spring and Sum - mer, Through each song - ful hour,'.

Bring but joy to loy - al com - rades, Sealed with friend - ship's flow'r.

The third system of the musical score continues the refrain. The lyrics are: 'Bring but joy to loy - al com - rades, Sealed with friend - ship's flow'r.'

## THE MERMAID


*Allegro* ♩ = 120


MELODY

1. 'Twas Fri - day morn when we . set . sail, And we were not . far from the  
2. Then up spake the cap - tain of our gal - lant ship, And a well - spo - ken man was .

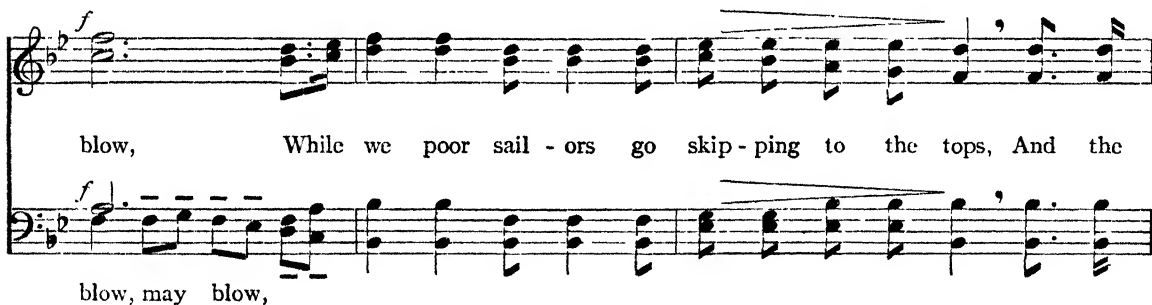


land, When the cap - tain . spied a love - ly mer - maid, With a  
he; "I have mar - ried a wife in Sa - lem . town, And to -

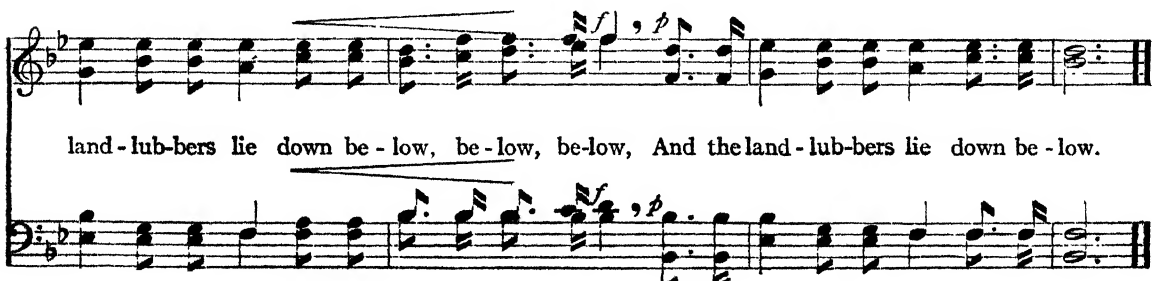


REFRAIN *cresc - en - do*  
*mp*  
comb and a glass in her hand. Oh, the o - cean waves may roll, And the storm-y winds may  
night she a wid-ow will be."

*mp* *cresc - en - do*



*f*  
blow, While we poor sail - ors go skip - ping to the tops, And the  
*f*  
blow, may blow,



*f*  
land-lub-bers lie down be - low, be-low, be-low, And the land-lub-bers lie down be - low.

3 Then up spake the cook of our gallant ship,  
And a *red hot cook* was he;  
"I care much more for my kettles and my pots,  
Than I do for the depths of the sea." REFRAIN

4 Then three times round went our gallant ship,  
And three times round went she;  
Then three times round went our gallant ship,  
And she sank to the depths of the sea. REFRAIN

## SLEEPEST THOU STILL, MINE OWN

D. F. Hodges

*mp* ♩ = 69

1. The winds are all hushed and the moon is high, Like a  
2. The song of the night - in - gale stirs the air, And the

*mf*

MELODY

Queen on her sil - ver throne; Tran - quil and dark the deep woods lie,  
brier's sweet breath is blown; Come in thy bloom be - yond com - pare,

*p* MELODY (*Mezzo voce*)

Scarce - ly a cloud sails o'er the sky, None are a - wake save the stars and I . . .  
I'll clasp thee close and call thee fair, Kiss off the dew from thy gold - en hair; .

*p* *poco rit.* *pp*

Sleep - est thou still, mine own, mine own, Sleep - est thou still, mine own.

MELODY *poco rit.*

## NOAH

♩ = 92

1st time SOLO

2nd time CHORUS

Arranged by William Luton Wood

1st time SOLO

2nd time CHORUS



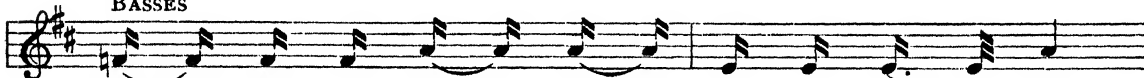
*f* 1. A - way, way back in the a - ges dark,      Old man No - ah built a  
 2. Says old man Noah to him - self one day,      The big floods com - ing on the

TENORS



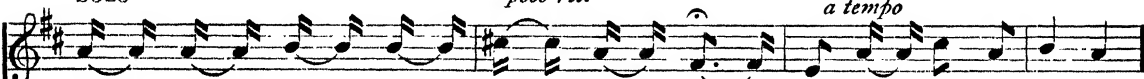
sea - go - ing ark,      Old man . No - ah had ner - vous . spells,  
 first of . . May,      Called all the an - i - mals, told them to hark,

BASSES



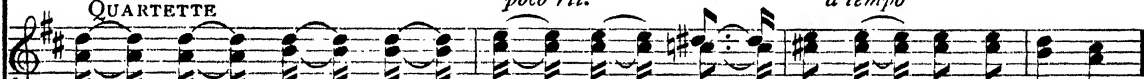
When he had to lis - ten to the an - i - mals' . yells.  
 Sky . . o - ver head . is . . get - ting might - y dark,

SOLO

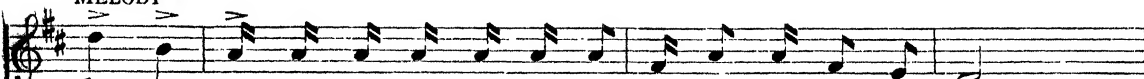
*poco rit.**a tempo*

He . was al - ways there with bells,      He was a grand old sail - or.  
 Bet - ter get your fam - i - lies and hus - tle in the ark, It's going to rain to - mor - row.

QUARTETTE

*poco rit.**a tempo*

He . was al - ways there with bells,      He was a grand old sail - or.  
 Bet - ter get your fam - i - lies and hus - tle in the ark, It's going to . rain to - mor - row.

*poco rit.**a tempo*CHORUS  
MELODY\*

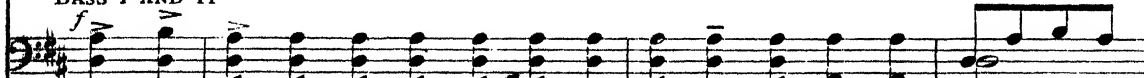
*f* Old man No - ah knew a thing or two, He made 'em all play ball,

TENOR I AND II



*f* Old man No - ah knew a thing or two, He made 'em all play ball,

BASS I AND II



\* Several voices singing the melody



Old man No - ah knew a thing or two, Be-cause he knew a thing or two he

Old man No - ah knew a thing or two, Be-cause he knew a thing or two he

thought he knew it all.

TENORS

thought he knew it all. Some say he was an "al - so ran," He was th'o-rig - i - nal cir - cus man,

BASSES

Old man No - ah knew a thing or two, He was a grand old man. .

Old man No - ah knew a thing or two, He was a grand old man. .

SOLO 3 The rain came down in showers prime,  
CHORUS The rain came down in showers prime.

SOLO The ark lit out on schedule time,  
CHORUS The ark lit out on schedule time.

TENORS And as they neared Coney Island shore  
BASSES The lion let out an awful roar.

QUARTETTE "Smatter," says Noah; says the Lion,  
"I'm sore,  
He's going to sell us to Ringling." CHORUS

SOLO 4 Every day at half past three,  
CHORUS Every day at half past three,  
SOLO Noah played poker with the Chimpanzee,  
CHORUS Noah played poker with the Chimpanzee.

\*Shouted

TENORS Said the ring-tailed monk, "I sorely grieve  
BASSES To make a holler before I leave.

QUARTETTE Noah has a full house up his sleeve,  
He's going to hand us a lemon." CHORUS

SOLO 5 Noah had his troubles as you will agree,  
CHORUS Noah had his troubles as you will agree.

SOLO I'd taken a drink had I been he,  
CHORUS I'd taken a drink had I been he.

TENORS One night the hippopotamus said,

BASSES "There's a couple of snakes crawled into  
my bed."

QUARTETTE "Shut up,"\* says Noah, "You're drunk in-  
stead,  
You'll make me lose my license." CHORUS

## SERENADE

Percy Bysshe Shelley

T. B. Tourtellot

BARITONE SOLO ♩ = 80

1. I a - rise from dreams of thee, In the first sweet sleep of  
 2. The . . wan - d'ring airs they faint On the dark, the si - lent

TENORS

(Humming)\* Hm, hm, hm, hm, etc.

BASSES

night, When the winds are breath - ing low, And the stars are shin - ing  
 stream, And the Cham-pak's o - dors fail, Like sweet thoughts in a

bright. I a - rise from dreams of thee, And a spir - it in my  
 dream; The . . night - in - gale's com-plaint, It . . dies up - on her

feet Hath led me, who knows how? To thy cham - ber win-dow, sweet.  
 heart; As I . . must on thine, O be - lov - ed as thou art!

*poco rit.*

\* A separate attack on each tone, with continuous humming.

# INDEXES

# ITALIAN TERMS

## COMMONLY USED IN MUSIC

*Accelerando* (äk-sel-er-än'dō). Gradually faster.  
*Adagio* (ä-dä'jō). Slow; leisurely.  
*Ad libitum* (äd lib't-tüm). At pleasure.  
*Agitato* (ä-jē-tä'tō). Agitated; excitedly.  
*Alla* (äl'lä). In the style of.  
*Allargando* (äl-lär-gän'dō). Slower, with emphasis.  
*Allegretto* (äl-ē-grēt'ō). Slower than *Allegro*.  
*Allegro* (ä-lä'grō). Quick; lively.  
*Andante* (än-dän'tä). Moderately slow.  
*Andantino* (än-dän-tē'nō). Faster than *Andante*.  
*Anima* (ä'nē-mä). Spirit; life.  
*Animando* (ä-nē-män'dō). With growing animation.  
*Animato* (ä-nē-mä'tō). In an animated style.  
*Arpeggio* (är-pěj'ō). Broken chord.  
*Assai* (äs-sä't). Very.  
*Attacca* (ät-täk'kä). Begin without pausing.  
  
*Barcarola* (bär-kä-rō'lä). A Venetian boat song.  
*Brio* (brē'ō). Spirit; vivacity.  
  
*Calando* (kä-län'dō). Softer and slower.  
*Cantabile* (kän-tä'bē-lä). In a singing style.  
*Coda* (kō'dä). A few closing measures.  
*Col, colla, or con* (köl, kō'l'lä, kōn). With.  
*Crescendo* (krē-shēn'dō). Gradually louder.  
  
*Da Capo* [D.C.] (dä kä'pō). From the beginning.  
*Dal Segno* [D.S.] (däl sä'nyō). From the sign :S:  
*Deciso* (dä-chē'zō). Decisively.  
*Declamato* (dä-klä-mä'tō). Declaimed.  
*Decrescendo* (dä-krē-shēn'dō). Gradually softer.  
*Delicato* (dä-lē-kä'tō). Delicate.  
*Diminuendo* (dī-mīn-ū-ēn'dō). Gradually softer.  
*Dolce* (dōl'chä). Sweet.  
*Dolcissimo* (döl-chēs'sē-mō). Extreme delicacy.  
  
*E or ed* (ä, äd). And.  
*Espressivo* (ēs-prēs-sē'vō). With expression.  
  
*Fine* (fē'nä). The end.  
*Forte* (fōr'tä). Loud.  
*Fortissimo* (fōr-tīs'si-mō). Very loud.  
*Funèbre* (fū-nē'br') [Fr.]. Funereal.  
*Fuoco* (fwō'kō). Fire; energy.  
  
*Giocosio* (jō-kō'sō). Playful.  
*Giusto* (jōō'stō). Strict; precise.  
*Grandioso* (grän-dyō'sō). Pompous; majestic.  
*Grazioso* (grä-tsyō'sō). Gracefully.  
  
*Largamente* (lär-gä-mēn'tä). Broadly.  
*Larghetto* (lär-gēt'ō). Less slow than *Largo*.  
*Largo* (lär'gō). Broad and slow.  
*Legato* (lä-gä'tō). "Bound"; smoothly.  
*Leggiero* (léd-jä'rō). Lightly.  
*Lentamente* (lēn-tä-mēn'tä). Slowly.  
*Lento* (lēn'tō). Slow.  
*Lunga pausa* (lōōn-gä pä-ōō'zä). Long pause or rest.

*Ma* (mä). But.  
*Maestoso* (mä-ēs-tō'sō). Majestic.  
*Marcato* (mär-kä'tō). With emphasis.  
*Marcia* (mär'chē-ä). A march.  
*Marziale* (mär-chē-ä'lä). In a martial manner.  
*Meno* (mä'nō). Less.  
*Menuetto* (mä-nōō-ēt'tō). A minuet.  
*Mezzo* (méd'zō). Half; medium.  
*Moderato* (mōd-ē-rä'tō). In moderate tempo.  
*Molto* (mōl'tō). Much; very.  
*Morendo* (mō-rēn'dō). Dying away.  
*Mosso* (mōs'sō). Rapid.  
*Moto* (mō'tō). Motion.  
  
*Non* (nōn). Not.  
  
*Pesante* (pä-sän'tä). Heavy; ponderous.  
*Piacere* (pyä-chä'rä). At pleasure.  
*Pianissimo* (pyä-nēs'sē-mō). Very soft.  
*Piano* (pyä'nō). Soft.  
*Piu* (pyōō). More.  
*Poco a poco* (pō'kō ä pō'kō). Little by little.  
*Presto* (prēs'tō). Very fast.  
*Primo* (prē'mō). First.  
  
*Quasi* (kwä'si). Somewhat like; approaching.  
  
*Rallentando* [rall.] (räl-ēn-tän'dō). Gradually slower.  
*Recitative* (rä-chē-tä-tēv'). Musical declamation — like natural speech.  
*Religioso* (rä-lē-jō'sō). Solemnly.  
*Risolto* (rē-zō-lōō'tō). Decided; energetic.  
*Ritardando* [rit.] (rē-tär-dän'dō). Gradually slower.  
*Ritenuito* [riten.] (rē-tä-nōō'tō). Held back; slower.  
*Rubato* (rōō-bä'tō). "Robbed"; with varying tempo.  
  
*Scherzando* (skēr-tsän'dō). Playfully; with humor.  
*Semplice* (sēm'plē-chä). Simple; unaffected.  
*Sempre* (sēm'prä). Always.  
*Senza* (sēn'tsä). Without.  
*Sforzando* (sför-tsän'dō). Strongly accented.  
*Simile* (sē'mē-lä). In the same manner.  
*Smorzando* (zmör-tsän'dō). Dying away.  
*Sostenuto* (sōs-tä-nōō'tō). Sustained.  
*Spirito* (spē-rē'tō). With life and spirit.  
*Staccato* (stäk-kä'tō). Detached; separated.  
*Subito* (sōō'bē-tō). Suddenly.  
  
*Tempo; a tempo* (tēm'pō). Speed; in time.  
*Teneramente* (tä-nä-rä-mēn'tä). Tenderly.  
*Tenuto* (tä-nōō'tō). Hold the full value.  
*Tranquillo* (träng-kwē'lō). In a quiet style.  
*Troppo* (trōp'pō). Too much.  
*Tutti* (tōō'tō). All together.  
  
*Vigorouso* (vē-gō-rō'sō). Energetic.  
*Vivace* (vē-vä'chä). In a spirited manner.  
*Vivo* (vē'vō). Lively; spirited.  
*Voce* (vō'chä). The voice.

MARKINGS: äle, chäotic, cäre, ädd, äccount, ärm, äsk, sofä; éve, évent, énd, silént, makër; ice, ill, charity; öld, öbey, örb, ödd, cönnect; fööd, fööt; cübe, ünite, ürn, üp, circüs.

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